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AUTHOR Johnson, Janice E. Sims
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ABSTRACT

Music activities for the elderly can stimulate creativity and help develop independence, self-confidence, and a sense of accomplishment. This study includes: (1) an attempt to learn the uses of music by and for older adults through an exploration of programs and activities that either have been or currently are being implemented; (2) an examination of the need to develop more music programs that could be incorporated into the daily life styles of the elderly; and (3) an examination of the effect of these programs on the educational needs of future music teachers. This thesis attempts to dispel myths associated with older adult learning ability, memory, and self-concept and summarizes the importance of lifelong education. Formal and informal music programs, the role and activities of retired music educators, and the continuing creativeness of specific elderly performers are examined in order to develop an understanding of older adult musical abilities. Model music programs are developed and each program's format contains a description of objectives, materials, activities, and teaching methods. Rationale and procedures for program evaluation and guidelines for music educators are described. Currently available resources are listed in an appendix, and a bibliography identifies 166 sources. (JHP)

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NORFOLK STATE UNIVERSITY

MUSIC IN THE CREATIVE LIFESTYLES OF THE ELDERLY

A THESIS

Submitted to Norfolk State University

In Partial Fulfillment of the Requirements

For the Degree

Master of Music

by

Janice E. Sims Johnson

Norfolk, Virginia

1985

U.S. DEPARTMENT OF EDUCATION
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ABSTRACT

Johnson, Janice E. Sims. "Music In The Creative Lifestyles Of The Elderly." M. M. Thesis, Norfolk State University, 1985.

The purpose of this study was to gain a greater understanding of the uses of music by and for the elderly by exploring those programs and activities that have already been used and proven successful. This study also examined the need for developing more programs that can be incorporated into the daily lives of the elderly and analyzed the impact of these programs on the training of future music educators.

After dispelling certain myths associated with older adult learning ability, memory, and self-concept, the importance of lifelong education and pertinent programs were summarized. In order to gain deeper insight into the musical abilities of the elderly, three areas were examined:

1. Formal and informal music programs and activities.
2. The role and activities of retired music educators.
3. The continuing creativeness of specific elderly performers.

Taking into consideration those physiological, psychological, and sociological characteristics of the elderly population, the crux of this study is a compilation of model programs that can be adopted for use individually and collectively. The format of each model program consists of objectives, description, materials needed, and relevant activities or teaching methods. Rationale and procedures for program evaluation and detailed guidelines for music educators are also given.

This thesis responds to the need for instructional guidance, in the form of a handbook, by music educators without previous experience or training in working with elderly individuals. It also provides insight into music gerontology as a career option and assists in stabilizing the concept of lifelong music education. Areas of future research and continued review are identified.

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This thesis was approved by

Carl G. Harris, Jr.
Dr. Carl G. Harris as Chairperson, with

Georgia A. Ryder
Dr. Georgia A. Ryder as Second Reader,

Marjorie S. Johnson
Dr. Marjorie S. Johnson as Third Reader, and with

Gloria J. Hutchings
Miss Gloria J. Hutchings as Fourth Reader.

DEDICATION

To my children, Reuben Dempsey Johnson, age 12, and Jeannine Dharice Johnson, age 8, for their constant support, encouragement and patience; my parents for their love and support; my grandmother, Mary F. Sims, age 94, for her love and unending faith in my ability; Rev. Matthew H. Lewis, Pastor, First Lynnhaven Baptist Church, Virginia Beach, Virginia, who unknowingly has had a tremendous impact on my personal life and spiritual growth and who gave me that extra push needed to see this study to completion; and in loving memory of Rev. Samuel W. Williams, former Pastor, Friendship Baptist Church, Atlanta, Georgia, who instilled in me the importance of continued growth and achievement.

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CHAPTER I

INTRODUCTION

During the past decade there has been an increase in the amount of attention focused on the increase and importance of the elderly community. The 1981 White House Conference on Aging earmarked the emergence of gerontology as a discipline worthy of scholarly activity and a spot on the national agenda. Concomitant with this increased focus on the aged in this society has been the evolution of supplementary fields in other disciplines focusing on the problems and needs of the elderly. The field of music has joined in this development. Evidence of this growing trend of interest in the elderly is mainfested by the recent flux of articles in magazines, journals, and newspapers. These articles focus on the many choices to be made by the elderly about music. Usually these choices center on the dichotomy between participation and mere consumption. In the past, the elderly have been primarily consumers of entertainment. True enough, it is possible to enjoy music as a listener and viewer at concerts and recitals, on the radio and television or by playing recordings. However, it is also possible to enjoy music as a participant by joining community singing groups, choruses or glee clubs or by playing an instrument in a group setting or alone.

Statement of the Problem

Music schools and programs of today have focused their instructional efforts towards K-12. It is now time to direct attention towards another target group and prepare future music educators to meet their special needs.

The problem upon which this research is focused is the need for music to become an integral part of the daily lifestyle of the elderly and the need for music educators to realize the importance that music can have in making their lives more meaningful.

Problem Question. What is the status of musical activities among the nation's elderly population? The examination of this problem led to the formulation of several sub-problems.

Sub-problems. The answers to the following sub-problems were essential to providing data to resolve the problem.

1. To what extent do the elderly, especially those with no previous formal musical training, engage in musical programs?
2. From which musical activities would the elderly most benefit? What is the relationship between these musical activities and the training of music educators?

Purpose of the Study

It was the purpose of this research to (1) gain a greater understanding of the uses of music by and for the elderly; (2) explore the need for developing more programs; and (3) learn of those programs and techniques which have already been used and proven successful.

Definition of Terms

1. Senior citizen, older adult and elderly are used synonymously in this paper.
2. The term elderly is usually defined as ages 65 and above but for purposes of this research, age 55 and above is used because of recent trends of early retirement.
3. Music programs and musical activities include singing, dancing, playing and listening to music.

Need for Study

The elderly form a very large portion of our population and their special needs and desires have been almost totally unrecognized and neglected until recent years. The baby boom of the 1946-1965 era, when well over 65 million babies were born, will be reaching senior citizenry beginning with the year 2000. According to the 1981 federal budget's long-range projections, the elderly population - those over 65 - will grow from approximately

25 million in 1981 to approximately 52 million by 2030.[1] A closer examination of census projections[2] (in millions) reveals the rate of increase in growth for individuals aged 55 to 85 years:

YEAR	55 YEARS and Over	60 YEARS and Over	65 YEARS and Over	75 YEARS and Over	85 YEARS and Over
1990	49.4	39.1	28.9	11.4	2.5
2000	53.5	40.6	30.6	13.5	3.2
2010	65.7	48.1	33.2	13.9	3.8
2020	79.5	60.7	42.8	15.4	3.8
2030	82.5	67.1	51.6	20.7	4.4
2040	84.8	65.9	50.3	24.2	5.9

"Never before in our history has there been such a large and continued increase in the population of this age group."[3] As the number of old people rises, so will the demand for services.

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[1] U. S. Office of Management and Budget. Budget of the United States Government, 1981. (Washington, D.C.: Government Printing Office, 1980), p. 287.

[2] U. S. Bureau of Census. "Projections Of The Population of the United States: 1977-2050," Current Population Reports, Series P-25, No. 704, July 1977.

[3] Gordon W. Green. Changing Demographics In The 1980's. (Washington, D.C.: Bureau Of The Census, 1982), p.3.

Music, as one of the arts, provides an excellent opportunity for creative activities for the elderly. The opportunity for overall aesthetic experiences can, in one sense, be provided by the involvement with music. The human need for aesthetic experiences is addressed by Bennett Reimer:

> The human need for depth of experience, for a sense of meaningfulness and self-knowledge below the surface of everyday life, remains as pressing as it always has been . . . The contribution of the arts to the quality of human self-understanding can be at least as important, if not much more so, than at any time in history.[4]

Some attempts have been made to provide for the aesthetic need of the aging. In 1971 the John F. Kennedy Center for the Performing Arts and the National Council for Aging formed an advisory committee to explore past and current efforts in establishing a meaningful relationship between the arts and the elderly and also to

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[4] Bennett Reimer. A Philosophy of Music Education. (Englewood Cliffs, New Jersey: Prentice-Hall, 1970), p. 73-4.

break new ground for a cultural commitment for the future.[5] Because of the expanding size in the elderly population the ratio of retirees may soon out-number the work force. In addressing the new and extended time for leisure experiences by some of these early retirees Sunderland states:

> Today older Americans are a pioneer generation, the first group in our history to experience an abundant measure of free unscheduled time. In the environment of this new leisure, which is the product of technology and increased longevity, the aging have suffered intensely from indifference toward their untapped creative powers.[6]

Today's elderly are retiring earlier and are also much better educated than previously and therefore have a greater desire to spend the remainder of their lives engaged in some sort of meaningful activity. Sister Mary Jeannette of the Breckenridge Home of Saint Francis in Minnesota stresses the need for continued activities with music for the elderly in institutions, for recreational as well as diversional activities.[7] One example of a unique home for the elderly, where the common bond is music, is

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[5] Jacqueline Sunderland. Older Americans and the Arts: A Human Equation. (Washington, D.C.: The National Council on the Aging, 1976).

[6] Ibid. p.12.

[7] Sister Mary Jeannette, O.S.F., "Music For the Aging," Professional Nursing Home, July 1966, p.1.

the Presser Home for Retired Music Teachers in Philadelphia.[8] Retired music teachers are given additional attention by Kaplan who offers excellent examples of how to make better use of their expertise.[9] The elderly's involvement with music, regardless of previous musical experiences, is an important and fascinating field of study. Gerontology, a relatively new discipline as it relates to music, is an area worth exploring.

Procedure

This thesis explored the realms of incorporating musical activities into the daily lives of the elderly, whether institutionalized or living in private residences. The method of research included the abstraction of selected programs from the literature and the analyzation and categorization of each. An outline of the various musical programs that can be incorporated into the daily lifestyles of elderly individuals follows. These programs take into

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[8] Charles B. Fowler, "A Visit To The Presser Home for Retired Music Teachers," Music Educators Journal, Vol. 59, No. 3, November 1972, pp. 63-66.

[9] Max Kaplan, "Retirement Is More Than Parties and Gold Watches," Music Educators Journal, Vol. 67, No. 4, December 1980, p. 31.

consideration those physiological, psychological, and sociological traits so distinctive to the elderly community. Each program adheres generally to the following format:

Objectives

Description

Materials

Activities/Methods

The outcome of this research is a compilation of suggested programs and activities and specific guidelines for music educators. The resource guide which makes up the appendix includes publishers, organizations and agencies to consult for assistance,materials and additional information and a select list of adult piano courses. This thesis can thus serve as a handbook for the music teacher working with the elderly community. It responds to the need for instructional guidance to student teachers and other musicians working with the elderly population in various capacities.

This study should also be useful to any individual or group concerned with exploring possible avenues to assist the elderly in leading useful, interesting and meaningfully active lives. To those individuals whose primary concern is to coordinate recreational and educational activities for the elderly, music is only one facet to be included in a successful programming venture. Activity directors for the

elderly are usually affiliated with agencies such as the following:

YMCA's and YWCA's

City Recreation Departments

Senior Citizens Centers

Senior Citizen Residential Homes and Apartments

Church Groups

Community Centers

Convalescent Homes

Social Service Agencies

This thesis should prove useful to activity directors in planning and staffing a successful music program at such agencies.

Finally, this thesis provides some insight into a new career option for the novice music educator and assists in stabilizing the concept of lifelong learning in the field of music.

CHAPTER II

REVIEW OF RELATED LITERATURE

A computerized bibliographic search of the ERIC Data Base generated a sparse but steady stream of publications reporting musical involvement of the elderly. This indicates that there is an interest among a small body of individuals in this country. Subject identifiers -- music education, music appreciation, and music activities -- were juxtaposed with older adults (aged 65 and older), middle aged adults (44-64 years), and gerontology. It was discovered that a much broader search was necessary to fully grasp the body of literature available. Therefore, the writer researched the elderly population in relation to arts programming and activities and recreational and leisure time endeavors.

The elderly population initially began receiving attention following the first White House Conference On Aging in 1961. However, it was not until the 1970's following the second conference that the older adult began receiving serious study and the body of literature began to grow and numerous organizations were formed. It was during this time that adult music instruction and music as a form of therapy for the elderly came into the forefront. The 1980's brought forth specific occupational titles in gerontology while colleges and universities began offering specialized curricula and degrees in this field.

No books exclusively dealing with music activities of the elderly were found. During the 1970's numerous books were published on the subject of the aged, the aging process, older adults, or senior citizens. Many aspects of the elderly were covered, such as retirement, leisure time, programs and activities available to choose from. However, none of these books covered in any detail the specific activities or how to pursue them. The arts, including music were usually simply mentioned as one possible leisure time activity.

Several studies during the 1970's that treat either music or the arts stand out for their significance. Jacqueline T. Sunderland, Director of the National Center On The Arts And The Aging of the National Council On The Aging, is responsible for two of them. A compendium of programs for older adults, many of which involve music, appears in Older Americans And The Arts: A Human Equation.[10] The first national conference sponsored by the National Council On The Aging is reported in Arts And The Aging: An Agenda For Action, in which one workshop was devoted solely to music and the participants suggested avenues of approach for older adults and the arts.[11]

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[10] Sunderland, pp. 15-39.

[11] Jacqueline T. Sunderland. Arts And The Aging: An Agenda For Action. (Washington, D.C.: The National Council on the Aging, 1977).

In 1975 Joyce Leanse directed a project for the National Council On The Aging that elicited information on music programs from senior centers and clubs and found that entertainment from outside groups is often provided and that there are sometimes senior center orchestras and bands. Chorus, dancing, music classes, and guitar lessons were reported as regular activities. There were no details as to how these programs were implemented nor the qualifications of the instructors. The study concluded that "programs for older persons create opportunities for companionship, for community service and for maintaining a sense of dignity and worth, and more often than not, offer life-sustaining services necessary for the participants' health and welfare."[12] A 1976 survey by Alton Johnson termed the elderly as an unrealized audience for the arts. This nationwide survey via questionnaries sent to arts administrators was implemented by the Center For Arts Administration of the University of Wisconsin, Madison.[13] Among the summary of findings

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[12] Joyce Leanse and Sara Wagner. Senior Centers: Report of Senior Group Programs In America. (Washington, D.C.: National Council On The Aging, 1975), p. 180.

[13] Alton Johnson and Arthur Prieve. Older Americans: The Unrealized Audience For The Arts. (Madison, Wisconsin: Center For Arts Administration, University of Wisconsin, 1976), p.3.

reported by Johnson, two hold special significance for this thesis:

1. Art administrators hold widely varying views of audience development in general, and senior citizen programs in particular, and are frequently influenced by stereotyped profiles of the older adult.
2. Special funding for programming for older adults is unavailable one half of the time.[14]

In 1978, Jessica Davidson surveyed the music programs in sheltered houses and nursing and domiciliary care homes in the state of Maryland. Programs for singing and listening to music were offered by a majority of the respondents even though in total the data indicated a wide variety of programs available. The materials, equipment, and publications provided by the greatest number of institutions included hymnals and songbooks, records and tapes, phonographs and tape recorders, pianos and organs, percussion instruments, handbells and recorders.[15] That

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[14] Ibid. pp. 1-2.

[15] Jessica Davidson. "The Status Of Music Programs For Residents Of Sheltered Housing, Nursing And Domiciliary Care Homes In Maryland." Ph.D. Dissertation, University of Maryland, 1978. pp. 79-80.

same year, Janet Norman reports on how she established arts programs in four Indiana senior centers. Her conclusions suggest that "the structural aspects of music may be related to the biological, psychological and sociological structures of man and his society and that an analysis of the interrelationships among these structures may provide a greater understanding of his society and the arts."[16]

Paul Larson's 1983 study identified twenty-three characteristics of lifelong musical interest and activity of twelve retired adults. The relationships between musical interest and activity and working group, level of formal schooling, retirement, and residence during retirement were identified by comparative analysis. Larson found that working group and level of formal schooling were unrelated to musical interest and activity. Music education, private and self-instruction in music, and participation in aural musical traditions were found to be significant. Except in cases of poor health, musical activity increased during retirement and residence was found to be unrelated. Among Larson's recommendations is one for substantial professional changes in music education contingent upon acceptance of the viability of lifelong

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16 Janet Sue Norman. "Arts Programming For Senior Citizens." D. A. Dissertation, University of Northern Colorado, 1978, p. v.

musical learning.[17]

Journal articles seem to follow the same general pattern as books - - a sparse but continuing flow of articles with no specific time period overpowering another. However, the establishment of the National Center On The Arts And The Aging in 1975 seems to be the pivotal point for the realization of the important role of music in the lives of the elderly. Donald Forrester referred to adult beginners as music education's new frontier.[18] 1976 brought forth the phrase "forging a new link" in referring to arts and the aging,[19] and in 1977 Alicia Gibbons determined the type of music to which the elderly liked to listen.[20]

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[17] Paul S. Larson, "An Exploratory Study of Lifelong Musical Interest And Activity: Case Studies Of Twelve Retired Adults." D.M.A. dissertation, Temple University, 1983.

[18] Donald Forrester. "Adult Beginners: Music Education's New Frontier." Music Educators Journal, Vol. 62, No. 4, December 1975, pp. 56-58.

[19] "The Arts And The Aging: Forging A New Link." Aging International, Vol. 3, No. 4, Winter 1976, pp. 6-11.

[20] Alicia C. Gibbons. "Popular Music Preferences Of Elderly People." Journal of Music Therapy Vol. 14, No. 4, Winter 1977, pp. 180-189.

It was not until the 1980's that more articles appeared in music journals than in gerontology journals on this subject. However, the computerized literature search revealed only eight citations since 1980. Five of these were articles published in Music Educators Journal (1980-3; 1981-1; 1984-1; 1985-1). The three most recent of these studies directly pertain to the core of this thesis. Loretta Buffer used various musical selections to compare learning rates and styles of fifth-grade and senior citizen choruses. The younger and older learners were compared by their performances: tone, pitch, and note retention. Buffer's results indicated that the older adults performed better than the fifth graders.[21]

Janet Gilbert, that same year, surveyed the musical activities of individuals aged 55 or older to determine specifically whether musical activity preferences were related to living/setting or community size.[22] Her conclusion appears to rebut the purpose of this thesis and

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21 Loretta C. Buffer. "Comparing Learning Roles And Styles Of Old And Young Music Learners." Perspectives In Adult Learning And Development Vol. 3., No. 1, Spring 1982, pp. 27-34.

22 Janet Gilbert. "Preferences Of Elderly Individuals For Selected Music Education Experiences" Journal Of Research In Music Education, Vol. 3, No. 4, Winter 1982, pp. 247-259.

may even account in part for the sparseness of the literature on this subject. Gilbert concluded that elderly people have definite preferences for selecting music activities, and they enjoy listening or observational music experiences more than those that are active.

However in 1984, Patricia Coates offered distinct advice definitive to program developers. She reports that in developing a philosophical foundation for a music education program for older adults relevant factors to be considered include attributes of life-span development, humanistic aspects of aging with a positive self-concept, and psycho-social expectations.[23]

One problem that all these studies have in common is the relationships between aging and musical ability and interest. The present study differs in that it goes a step further in presenting a detailed description of adult learning ability factors. This will enable the music educator with no gerontological experiences the opportunity to become familiar with those sociological and psychological characteristics of the elderly that directly affect the decision to participate in music. The present study also presents model music programs that can be used as guides for planning additional musical activities.

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[23] Patricia Coates. "Sixty and Still Growing." Music Educators Journal. Vol. 70, No. 9, May 1984, pp. 94-95.

CHAPTER III

ADULT LEARNING AND LIFELONG EDUCATION

The ever increasing elderly population is forging into educational ventures and gradually beginning or rediscovering musical activities. Over 33 million retired persons are projected by the year 2000.[24] We are beginning to focus on the quality of life after retirement and many retirees are still puzzled over what to do with the rest of their lives. Consequently, education is viewed as the answer for many of these individuals. As early as 1960 the special needs of the elderly were addressed by Miriam R. Ephraim when she emphasized their need for "meaningful activity which could include religious and spiritual identifications, creative self-expression in the arts, a satisfying group experience with opportunities for assuming responsibility, learning new skills, performing a community service, filling gaps in education or retraining for a second career or part-time employment."[25] Education for the elderly is one of the primary recommendations coming out of the 1971 White House Conference on Aging which

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[24]U. S. Department of Health, Education and Welfare. Special Report on Aging. (Washington, D. C.: Government Printing Office, 1977), No. NH 77-1121.

[25]Handbook Of National Organizations With Delegate Status At The White House Conference On Aging. (Washington, D.C.: White House Conference On Aging, 1960), p. viii.

reads "Education is a basic right for all age groups. It is...one of the ways of enabling older people to have a full and meaningful life, and...of helping them develop their potential as a resource for the betterment of society."[26] Changes experienced by older persons, both within themselves and in life styles, make continuing education imperative. The ability of the elderly to adjust to changes in their own lives can be enhanced by appropriate educational programs.

For purposes of this thesis, adult education is discussed in terms of three underlying dimensions which reflect how music can be effective in the lives of the elderly. Improved quality of life, learning ability, and desire for continued study are viewed as crucial components of music's affect on the elderly.

Quality of Life

Two quality of life indicators are life satisfaction and self-esteem. The concept of happiness, or life satisfaction as it is called in social gerontology, has been defined and measured in varied ways in recent

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[26] U.S. Department of Health, Education and Welfare. Toward A National Policy On Aging: Proceedings Of The 1971 White House Conference On Aging, Vol. I. (Washington, D.C.: Office Of Human Development, DHEW Publication No. OHD 74-20911, 1971), p. 56.

literature.[27] Two of the five indicators of life satisfaction pointed out by Neugarten pertinent to this thesis are "...takes pleasure from whatever round of activities that constitute his everyday life, and...maintains optimistic attitudes and moods."[28] It has often been stated that music can change one's mood. The very nature of music is one of varied moods or tonality. Music also meets the expressive need of an individual, especially those in pursuit of a type of personal fulfillment. Music can be for the older person a pleasurable activity whether one is an active participant or simply enjoys music in a passive role.

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27 J. E. Birren, "Aging In America: Roles For Psychology." American Psychologist, Vol. 38, March 1983, pp. 298-299. R. W. Duff,"Quality and Quantity Of Social Interactions In The Life Satisfaction Of Older Americans" Sociological and Social Research, Vol. 66, July 1982, pp. 418-434. Karen Hooker, "Work Ethic, Daily Activities, And Retirement Satisfaction." Journal of Gerontology, Vol. 39, No. 4, July 1984, pp. 478-484. Christina Michaelson, Ego Development In Predicting Life Satisfaction In The Aged. (Washington, D.C.: American Psychological Association, 1982). Wayne Usui, "Socioeconomic Comparisons And Life Satisfaction of Elderly Adults." Journal of Gerontology, Vol. 40, No. 1, January 1985, pp. 110-114.

28 B. L. Neugarten, "Successful Aging In 1970 and 1980", In Pfeiffer, E., Successful Aging: A Conference Report. (Durham:) Center For The Study Of Aging and Human Development, 1974, p. 13.

Social gerontology literature also contains a variety of self-esteem related terms and definitions,[29] including self-concept, self-image, self-acceptance, self-regard, and self-actualization. All of these terms focus upon one's personal perception of self. Music study builds self-esteem whenever progress is accomplished.

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[29] J. Deigh, "Shame and Self-Esteem: A Critique," Ethics, Vol. 93, No. 1, January 1983, pp. 225-245. Seymour Epstein, What Is Self-Esteem And How Can It Be Measured? (Washington, D.C.: American Psychological Association, 1982). Janina M. Jolly, The Nature Of Self-Structure And Adaptability Between Early And Late Adulthood, (Boston: Gerontological Society, 1982), Margaret Linn, "Self-Evaluation Of Life Function (Self) Scale: A Short, Comprehensive Self-Report Of Health For Elderly Adults," Journal Of Gerontology, Vol. 39, No. 5, September 1984, pp. 603-612. K. Lloyd, "Effects Of Self-Esteem And Self-Consciousness On Interpersonal Attraction," Personal And Social Psychology Bulletin, Vol. 9, No. 9, September 1983, pp. 397-403. K. A. McClelland, "Self-Conception And Life Satisfaction: Integrating Aged Subculture And Activity Theory," Journal Of Gerontology, Vol. 37, No. 6, November 1982, pp. 723-732. Jerry Suls, Psychological Perspectives On The Self, (Hilldale, New Jersey: Lawrence Erlbaum Association, 1982).

Learning Ability and Continued Education

Goals and objectives as well as the incentive to learn and apply what is learned are the primary factors in learning. Old age in and of itself never has and never will prevent one from learning. Learning ability or the ability to function intellectually, according to one research study, is in no way related to chronological age.[30] Research, noting memory retention and recall of older individuals, reports that these abilities are probably more the result of social and health factors than from any effect of age.[31] Many other studies agree that learning

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30 P. B. Baltes and G. V. Labouvie, "Adult Development Of Intellectual Performance: Description, Explanation and Modification", In C. Eisdorfer and M. P. Lawton, The Psychology Of Adult Development And Aging. (Washington, D. C.: American Psychological Association, 1973), pp. 157-219.

31 C. W. Erikson, "Aging Adult and Rate of Memory Scan," Bulletin of Psychonomic Society, Vol. 1, No. 4, pp. 259-260. H. McClusky, "Education For Aging: The Scope of the Field And Prospects For the Future," In S. Grabowski and W. D. Mason, Learning For Aging. (Washington, D. C.: Adult Education Association, n.d.), p. 326.

ability does not decline with age.[32]

Educational programs for older persons are being initiated by organizations in all disciplines. From arts and crafts to occupational therapy, from workshops to academic research, from world events to physical fitness, programs designed to meet all intellectual needs and interests are appearing. The Institute For Retired Persons is a program designed to provide retired individuals with the opportunity to restructure their lives and leisure time in roles as teachers, leaders, reporters, students and activities. This organization was conceived because of the recognized need for guidance to retirees in how to use their "full-time leisure" while at the same time giving "new meaning to life."[33] The publication entitled HEIR,

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[32]J. E. Birren and K. W. Schaie, Handbook of the Psychology of Aging. (New York: Van Nostrand, 1977). M. M. Brabeck, "Longitudinal Studies of Intellectual Development During Adulthood," Journal Of Research and Development in Education, Vol. 17, Spring 1984, pp. 12-27. S. J. Eklund, "Vision Changes, Intelligence And Aging." Educational Gerontology, Vol. 9, no. 4, July/August 1983, pp. 255-278. C. E. Finch and L. Hayflick, The Biology Of Aging. (New York: Van Nostrand, 1977). J. R. Kidd, How Adults Learn. (New York: Association Press, 1977). D. B. Lumsden, Educational Gerontology. (Washington D.C.: Hemisphere, 1976). R. Sakata and P. F. Fendt, "Learning Capacity And The Older Adult: Implications For Lifelong Learning." Lifelong Learning, Vol. 4, No. 6, June 1981, pp. 10-13. H. Wass,"An Analysis And Evaluation Of Research In Cognition And Learning Among Older Adults." Educational Gerontology, Vol. 9, No. 4, July/August 1983, pp. 323-337.

[33]H. Y. Hirsch "The Educated Senior Citizen: Continuing Education After Retirement," Liberal Education, Vol. 64, May 1978, p. 165.

Higher Education In Retirement is the sounding arm of this group. Edith Roth describes and gives a sampling of other programs across the country. The Los Angeles County DOVES, Dedicated Older Volunteers In Educational Services, was designed to meet the instructional needs of the elderly.[34] Six Dimensions For Persons Over Sixty is an innovative program in which six Arizona districts utilize their community colleges in a federally funded endeavor. "Each of the colleges differs from the other in cultural background of people served, physical terrain, existing services, and media facilities," states project director Dorothy Powell in describing the program.[35] In a Tucson community college, classes for the elderly are divided into three categories: how to, craft, and enrichment classes. Many courses in consumerism are also being offered around the country, since it is assumed that the elderly have to stretch their dollars.

Elderhostel, a network of over 500 colleges, universities, and other educational institutions in the United States, Canada, Great Britain, Denmark, Sweden, Finland, and Norway, offers special low-cost, short-term residential academic programs for older adults. Starting

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[34] "Edith B. Roth, "Education's Gray Boom," American Education, Vol. 14, No. 7, July 1978, p. 7.

[35] Ibid., p. 8.

in 1975 with 200 participants, growing to 13,000 in 1974[36] and increasing by summer of 1980 to more than 20,000,[37] the elderhostel program has also been offered at Virginia Wesleyan College, Norfolk, Virginia. A wide range of liberal arts and science courses that explore the various aspects of the human experience are offered, while strictly avoiding courses dealing with issues of aging and retirement.[38] The success of elderhostel according to Charles O'Dell is attributed to "the inexpensive, stimulating, social, and intellectual environment that a college campus offers... and its basic format."[39] One more example of elderly educational programs is one offered at Emeritus College, an extension of Aquinas College located in Grand Rapids, Michigan which instituted courses that "provide much needed intellectual stimulation, information on current issues of concern, and social contact with fellow students from varied backgrounds for older learners."[40]

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36 Kathleen O'Donnell and William Berkeley. "Elderhostel: A Natural Program," New Directions For Higher Education, Vol. 29, 1980, p. 97.

37 "Educational Program Offered At VWC For Senior Citizens," The Beacon, February 10/11, 1981, p. 19.

38 O'Donnell.

39 Ibid. p. 99.

40 Norbert Hruby, "Emeritus College: Reaching The Older Learner," New Directions For Higher Education, Vol. 29, 1980, p. 87.

Coupled with the numerous programs and courses being offered the elderly community on college campuses, major shifts in traditional operating procedures were essential. In addressing the need for serious commitment on the part of these institutions to the adult learner, Carol Stoel acknowledges the concept of offering classes wherever most convenient for adults and at most requested times through outreach campuses, weekend colleges and independent study.[41] While programming is an important factor in adult education, the various emotional states of the learner must also be considered. An inservice workshop for teachers of adults designed to assist them in achieving awareness, perceputal sensitivity and emphatic responses is reviewed by William Mehnert.[42] This approach to staff development provides both personal and professional enrichment.

"Any physical, mental, social, or cultural activity in which the older adult can engage should be promoted, supported, and enthusiastically programmed,"[43] best sums up

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41 Carol Stoel. "Achieving A Serious Commitment To Adult Learners," New Directions For Higher Education, Vol. 29, 1980, p. 1-7.

42 William Mehnert. "The Affective Aspect of Adult Education," Lifelong Learning: The Adult Years, Vol. 3, January 1979, pp. 10-11, 38-39.

43 Jay S. Shivers. "Older Adulthood: New Growth Through Educational Interaction," Lifelong Learning: The Adult Years, Vol. 2, September 1978, p. 21.

the present state of the art of adult lifelong learning. Retirement provides the freedom and flexibility, music educators must provide the encouragement and incentive to the elderly community to make music one of the significant activities added to their lives to ensure future fulfillment and personal satisfaction.

CHAPTER IV

MUSIC ACTIVITIES OF THE ELDERLY

Opportunities to experience beginner musical training are being made available to the elderly regardless of their place of residence. Some of these programs are still in the experimental stage and some are incorporated with other programs designed for the elderly.

Formal and Informal Programs

In Janet Norman's study, she identified arts activities which proved appropriate for the elderly population by establishing and experimenting with a variety of programs. These programs included the establishment of three choral groups, a handbell choir and two organ classes, the planning and production of a musical variety show, an arts booklet made up of original stories, poetry, sayings, doodles and special interests of members, and the designing and presentation of a humanities course, "Creative Communications." Each of these programs is described in her dissertation. From these pilot programs, Norman concluded:

1. The aged seem to have an intuitive sense about what art activities and music are appropriate for them and how to work with or perform in a particular medium, implying a cultural tradition

in the arts.

2. Arts activities create meaningful social contact and are thus important in establishing new alliances and social relationships.
3. The aged feel that art activities should have a specific utilitarian purpose and should not be entered into only for the pleasure that they might give, which emphasizes the importance of the work ethnic in these peoples' lives.
4. Arts activities often provide the means for a "Life Review" and to "Leave a Legacy."
5. Arts activities that create instantaneous pleasure are favored, emphasizing the aged's sense of the momentary and the importance attached to enjoying the present to the fullest.
6. Familiar activities and music are favored which contribute to the need of continuity based on "Attachment to the Familiar."
7. Their preferred music and dancing is characterized by liveliness, with this rhythmical energy possibly balancing their decreasing biological energy.
8. The meter of many of their favorite songs is 3/4, suggesting a lifestyle of relaxation and peacefulness.

9. An analysis of the melodic structure of eighteen of their favorite songs emphasizes the qualities of stasis and resolution, suggesting the importance of maintaining the condition of homeostasis in their lives.
10. New songs are assimilated that conform to previously integrated forms, implying that changes are made and learning occurs based on what is meaningful.[44]

Starting in December 1978, John Burley embarked on a study to see what level of performance adults could attain on an instrument. Twenty-four beginning adults were given instruction on five wind instruments for one and a half hours weekly for fifteen weeks. Each participant was taped playing a selection of his choice which was rated by a panel at the end of the course. The adults did learn to play unexpectedly well.[45]

Music is offered as part of the elderhostel program on university campuses across the country, where individuals over sixty spend one week studying as well as relating stories and antecdotes of their past experiences with music. Courses offered include opera, American music,

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[44] Norman, pp. iv-v.

[45] John Burley, "The Adult Beginner: The Prize Pupil," Woodwind World-Brass and Percussion, Vol. 18, No. 3, May-June 1979, pp. 28-29.

rock, music appreciation, Russian traditional music, composition, piano, music theatre, and the Elderhostel Chorale. Spare time, when not in class, is spent at dances, field trips, handicraft demonstrations, guest lectures and concerts.[46]

In a survey of 213 nursing homes, sheltered housing and other domiciliary care facilities in Maryland, Jessica Davidson studied the music activities offered, equipment used, participation by residents, and personnel involved. A variety of programs which were listed by the majority of the institutions reporting include:

- Singing brought to the institution
- Hymn singing and sing-alongs
- Instrumental programs brought to the institution
- Solo playing and accompanying
- Listening to music on television and radio
- Listening to recorded music in rooms and lounges
- Programs of dance brought to the institution
- Ballroom dancing

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[46] T. Dennis Brown, "Elderhostel," Music Educators Journal, Vol. 70, No. 6, February 1981, p. 57.

Music activities listed infrequently by the reporting institutions include:

- Chorus rehearsed by a director
- Orchestral playing
- Instrumental classes
- Music appreciation
- Tap and ballet dancing[47]

In 1972 Miriam Lipman wrote of her unusual experience in learning to play the piano and organ at age 63. Legally blind following a severe illness, living alone, and also suffering from diabetes, she sought something to replace the writing, traveling, driving and reading she could no longer do. After seeking a teacher through the nearby university, she was able to begin lessons for a three month trial period. After trying a variety of approaches, the teacher decided to record the entire lesson on reel to reel tape. However, the practice music and songs to be learned were recorded on cassette. The teacher began each tape with the title, name of composer, time and key signature. She would then play the selection in its entirety. Mrs. Lipman was able through this method to learn melodies with simple chord accompaniment. After a year of lessons and

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[47] Davidson, p. 80.

with the aid of braille labeling, she added the organ and now enjoys learning to play songs on both instruments.[48]

High interest in recorder playing provided the impetus for Palo Alto Adult Education Department's course in Recorder For Beginners. The program began with a single class of twenty-three adults and has expanded to several classes for beginners as well as several classes for intermediates with approximately thirty-four students each. The classes consist of many retired individuals who give as reasons for taking the class:

- Relaxation
- Always wanted to play an instrument but didn't have the time or patience
- To meet people with similar interests
- To find a new family activity
- Therapy

The recorder is also especially attractive as an instrument because of the "comparatively small initial financial investment."[49]

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[48] Miriam Lipman, "Blinded At 63 I Can Still Learn," Music Educators Journal, Vol. 59, no. 7, April 1972, p. 60.

[49] Angela M. Owen, "The Recorder in Adult Education," American Recorder, Vol. 11, No. 1, 1970, pp. 23-24.

Tanner reveals how music can be used in a psychological, physiological, and emotional therapy with the elderly.[50] He concludes that "medical personnel have discovered that music and music-related activities are of great assistance in achieving therapeutic goals" both for stimulating and soothing effects. For a history of music as therapy as well as discussions of present day use, refer to either Bright[51] or Hall[52]. Tanner also indicates that whereas many senior citizens are only interested in music as a leisure-time activity, many are also more concerned with seriously organized music courses.[53]

Doris Lindeman and her husband, on the eve of retirement, decided to purchase an organ and take lessons. Some noted fringe benefits from their music study include a new circle of friends, the challenges of something new to keep their bodies healthy and minds active and alert, and the satisfaction and fulfillment of sharing a new hobby.[54]

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50 Don R. Tanner, "Music Can Color A Gray America," Music Educators Journal, Vol. 70, No. 4, December 1980, pp. 28-30.

51 Ruth Bright. Music In Geriatric Care. (New York: St. Martin's Press, 1972).

52 Manly P. Hall. The Therapeutic Value of Music. (Los Angeles: The Philosophical Research Society, 1955).

53 Tanner, p. 30.

54 Doris Linderman, "Organ For Older Beginners." Music Journal. Vol. 30, February 1972, pp. 19, 35.

While there are similarities of learners of all ages, Burley contends that adult learners have three distinct advantages:

- High degree of motivation
- Mature levels of expectation
- Realization of the aesthetic pleasures of music

He goes further to say that music educators should develop specific methods of adult beginning instruction, ones that capitalize on an adult's advantages and minimize the disadvantages.[55] Lowder's list of advantages for teaching adults is somewhat different:

- Opportunity to work with community leaders and one's contemporaries.
- Highly motivated students.
- Challenge of helping inquisitive people achieve a sense of aesthetic fulfillment and establish a foundation upon which they can continue to build.
- As individuals become more involved, they seem to become more interested in the artistic contributions of others.[56]

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55 Burley, p. 28.

56 Jerry E. Lowder, "Group Piano Instruction For Adults: Are We Meeting The Challenge?" The American Music Teacher, Vol. 28, No. 6, June/July 1979, p. 11.

He gives reasons as to why teachers should expand their teaching practice to encourage more adult participation and he especially encourages group piano instruction. Lowder reasons that:

- Adults have more leisure time than ever before.
- Adults enjoy learning about the performing arts more.
- Adults can be easily accommodated in the teacher's schedule.[57]

More support for lifelong music education comes from Forrester who contends that there should be more involvement of music educators and music in continuing education programs throughout the country and specifies how this can be done. He states "our profession is committed to providing quality music education, and our willingness to fulfill this committment should not be influenced by the age of the learner."[58] Therefore, continuing education in music is lifelong learning of music. The position of the Music Educators National Commission on Instruction was reported in 1974.[59] In July of that year, MENC'S National Executive

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[57] Ibid. p. 10.

[58] Donald W. Forrester, "Adult Beginners: Music Education's New Frontier," Music Educators Journal, Vol. 62, No. 4, December 1975, p. 58.

[59] "A Program For Adult And Continuing Education In Music," Music Educators Journal, Vol. 61, No. 3, November 1974, pp. 65-68.

Board defined and specified recommendations for planning and implementing the goals and objectives for supporting continued music education for adults.[60] Barry summarizes the relationship between adult education and music education in stating that music is a combination of and results in creative, social, physical and intellectual activities.[61]

Retired Music Educators

The retired music educator has a responsibility to other members of the elderly community, as well as to the field of music, to initiate, stimulate and encourage participation in all facets of musical activities. Max Kaplan briefly introduces the role of retired music educators by stating that they must be willing to make the transition from that of teacher to that of:

consultant

adult educator

colleague of occupational therapists

committee member on civic committees

and also that the retired music educator must be willing to adapt to working in vastly different structures and settings

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60. Ibid.

61 Malcolm Barry, "Music in Adult Education," Music In Education, Vol. 42, No. 395, July 1978, pp. i-ii.

or environments than their preretirement employment.[62] "The issue becomes the degree to which one wishes to retain, build on, or report his or her life's work."[63] Many classes designed for the elderly as well as for young children can very well be initiated and carried out by retired music educators who are willing to add to the "aesthetic growth" and "social relationships" of these two vastly different age groups who have so much in common when it comes to initial experiences and exposure to musical activities.[64] Many "budgetary problems may compel schools and community programs to turn to retirees, which may reveal a gold mine of highly committed, creative persons".[65]

Further emphasizing this commitment by retired music educators, Sister Mary Jeannette refers to it as "giving of self". She calls for assistance in helping people who formerly played musical instruments or had some former musical ability to relearn piano, musical instruments, singing or dancing.[66] One must be willing to give their

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62 Max Kaplan, "Retirement Is More Than Parties And Gold Watches", Music Educators Journal, Vol. 67, No. 4, December 1980, p. 64.

63 Ibid. p. 31.

64 Ibid. p. 64.

65 Ibid.

66 Sister Mary Jeannette, O. S. F. p. 13.

time and efforts and take special personal interest in the learner while themselves gaining the rewards of being a part of someones recapturing interest and reviving their enthusiasm for life.

As early as 1977, the Maryland Music Association expressed concern for the plight of retired music educators.[67] The winter issue of the Maryland Music Educator reports of a meeting of retired music educators in that state in which "service" emerged as the key word that best characterized the overall goals of the group. "There is a tremendous potential in the possibilities of serving others by using our music skills and knowledge in as many different ways as there are retired music teachers interested."[68]

The Bureau of Labor Statistics and the Administration on Aging has listed jobs within the field of gerontology which will probably require additional workers in the near future. From that listing, four in particular stand out as areas in which retired music educators and music qualify:

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[67] Thomas Lawrence, "Retired Music Teachers," Maryland Music Educator, Winter 1977-1978, p. 34.

[68] Ibid.

- Physical and occupational therapists who specialize in geriatrics.
- Preretirement and leisure counselors, travel consultants and coordinators.
- Educators who administer and teach in continuing education programs.
- Directors, workers and volunteer coordinators for senior centers and other community service organizations that provide activities for the elderly.[69]

Some specific ideas for retired music educators include:

1. "Sister Mary Theresine is presently teaching each weekday...in senior citizen centers. Her classes vary from chorus to music history and appreciation (using phonograph records for music listening)."[70]
2. Elizabeth Tharin centers her activities around nursery school children, "using her violin as a medium for motivation, instruction, and enjoyment."[71]
3. Assist with hospital therapy programs in the form of solists or small ensembles.

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[69] Anne B. Cadman and Gloria Stevenson, "Tomorrow's Jobs Are Coming of Age," Worklife' March 1977, p. 11.

[70] Lawrence, p. 34.

[71] Ibid.

4. Tutor individual beginning students on a one session basis or for several sessions or to assist in preparation for a concert.
5. Counseling to boy or girl scouts working toward music badges.
6. Assist former musicians to relearn to play an instrument or sing.
7. Help plan or coordinate musical activities at a senior center.
8. Continue to perform by becoming the official musician for a club or organization that holds periodic public programs.
9. Assist the music program at a church, day care center or other independent institution.
10. Help with summer music workshops, camps for children, adults or retirees.
11. Assist in planning musical field trips.
12. Work with a local TV or radio station (.i.e. 15 minute spot once a week) or newspaper (weekly column).
13. Consultant to music or textbook publishing company.
14. Compose.
15. Write articles or books.
16. Work with instrument repair.
17. Workshop facilitator.

18. Research consultant.

19. Reside, perform and interact with other retired music educators at the Theodore Presser Home for Retired Music Teachers located in Germantown, PA.[72] or similar facility.

From a realistic point of view, it is no new revelation that employers are reluctant to hire the older adult. Voluntarism maybe the only way an individual can remain active, making some significant contribution in an area where a level of expertise and competence has been attained through years of valuable experiences and training. The field of voluntarism is of great value to lifelong music education efforts and directly relates to the plight of retired music educators in that it can help build and strengthen present music education and assist in directing the future of lifelong music education as well as provide a source of continued employment and activity for retired music educators. "Volunteering is important to the volunteer, and to the people and programs they serve, but it is also vital as a major societal force to the American social structure.[73] There is no single reason for

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[72] Fowler, pp. 63-66.

[73] Paul Ilsley and Helen M. Feeney, "Voluntarism: An Action Proposal For Adult Educators", Lifelong Learning: The Adult Years, Vol. 2, September 1978, p. 10.

individuals deciding to become volunteers. "People volunteer for a variety of reasons, including a commitment to help others...or a need to fill time."[74] Voluntarism has in the past and will continue to be an effective and viable human institution.

For retired individuals wanting part-time activities, the field of gerontology or working with the elderly, is presently a fast growing alternative. However, most of these opportunities offer very little or no pay. For those retired music educators who are willing to offer their services on a volunteer basis, "jobs in the field of aging are useful, will provide an increasing number of employment opportunities in the years ahead, offer numerous part-time positions, and can hold great personal rewards."[75]

The idea of utilizing "senior talents to fill senior needs" has been made to come alive by Michael Walsh at his Senior Skills Center which he says, "is geared to senior citizens who seek continued community involvement through employment and education."[76] The National Retired Teachers Association has worked in conjunction with the American Association of Retired Persons since 1975 to counsel (using retired individuals) and assist other older workers in

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74 Ibid.

75 Cadman, p. 9.

76 Stephen Brown, "Taking Senior Citizens Off The Shelf, Worklife,, March 1977, p. 15.

locating employment.[77] Some retired music educators may well have been a part of this effort.

In her survey of 213 nursing homes in Maryland, Davidson discovered from one to five retired professional musicians residing in each. However, a very small percentage of the music activities and programs were organized by music teachers. The majority of the programs were organized by recreation or activities directors.[78] Many of the institutions reported a desire to extend their music programs, however, insufficient funding, lack of personnel trained in music to direct the programs, and lack of interest among residents were given as reasons for not doing so.[79]

Retired music educators utilizing the talents and skills which they have been perfecting for most of their lives, whether in a volunteer capacity, part-time job, interacting with children or other retirees, is an area that will most definitely expand in the future.

Elderly Performers

It is a well known fact historically that numerous composers have produced great compositions very late in life. One example is Verdi composing Falstaff when he was

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77 Cadman, p. 11.

78 Davidson, p. 80.

79 Ibid.

almost eighty years of age. Today as well, many popular artists continue to produce and to perform well past their sixty-fifth birthday. The artistic world seems never to have been governed by mandatory retirement laws but by appeal and talent. Music Educators Journal paid tribute to musicians who continue to perform and display creativity and talent in their seventies, eighties and nineties.[80] Some notable examples of elderly musicians who either are still performing or remained active in their later years follows:

Louis Armstrong
William Basie
Eubie Blake
Karl Bohm
Antonia Brico
Aaron Copeland
Libba Cotten
Sammy Davis Jr.
Antol Dorati
Edward Ellington
William Eckstine
Ella Fitzgerald
Miriam Gideon
Benny Goodman
Earl Hines
Lena Horne
Vladimir Horowitz
Alberta Hunter
B. B. King
Otto Luening
Mills Brothers
McKinley Morganfield (Muddy Waters)
William Revelli
Artur Rubinstein
Alexander Schneider
Andres Segovia
Rudolf Serkin
Louise Talma
Fred Waring
Ethel Waters
Joe Williams
Mary Lou Williams

The list could go on and on with well known personalities. However, there are many lesser known

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[80] Charles Leonhard, "A Gallery Of Lifelong Achievers." Music Educators Journal, Vol. 69, No. 8, April 1980, pp. 42-49.

elderly performers and it is this group with which music educators will have the most direct contact. The Providence Pops Orchestra of Senior Citizens was organized in 1977 by Ermette Maiani, 73, who conducts as well as plays first violin. The ensemble of approximately 15 members has backed such celebrities as Tony Bennett and George Burns.[81]

The Over-the-Hill Quartet has been playing together each Thursday for the past 23 years (since 1962) for the sole purpose of "having fun." They have never performed in public. The group presently is made up of 2 violins, a viola and a cello (at one time there were 5 members). Three members are in their late seventies, with a 50 year old (the new-comer), and all are former members of the Norfolk, VA. Symphony Orchestra. Everyone in the group began playing at an early age.[82]

From these two diverse groups, music educators can see that research, planning, and commitment will have to be directed toward this population group.

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[81] William Bunch. "Old Folks' Orchestra Thrives In Providence". The Ledger Star, November 10, 1981, p. B9.

[82] Jim Spencer. "Over-the-Hill Quartet", Virginian-Pilot/Ledger-Star, August 23, 1981, Section J, p.1.

CHAPTER V

GUIDE TO MUSIC PROGRAMS

The following suggested music programs are just samples and should be used as guides to many innovative activities for working with elderly individuals. The music educator is limited only by imagination, time and ingenuity. The ten music programs presented here are organized as follows:

Objectives

Description

Materials

Activities/Methods

The varied nature of the model programs warrant some being outlined in more detail than others. The model programs included are:

Group Singing

Music Talk: Composers

Rhythm Band

Autoharp

Orff Method

Keyboard

Recorder

Interdisciplinary Topics in Music: Sacred Music

Lectures

Model Programs: Outlines and Activities

Group Singing

Objectives:

To enjoy singing

To have an activity in which all individuals can participate regardless of sex or physical limitations.

To learn to sing with and without accompaniment.

To use singing as a learning tool.

Description:

Establish various singing groups; male, female, mixed chorus and small ensembles of available voices.

Materials:

Music books notated in large print, text in large print, slides and projector, overhead projector and transparencies, recordings, record player and piano.

Activities/Methods:

1. Rounds
2. Singing games
3. Solfege
4. Categorized selections, lullabies, cowboy westerns, folk songs hymns, black spirituals, popular tunes.

Music Talks - Composer Series

Objectives:

To become familiar with various composers.

To be able to identify popular music selections of various composers.

To gain more insight into the life and music of favorite composers.

Description:

This unit will spotlight one composer at a time. It will focus on the life of the composer and the influences it had on his compositions. Selected recordings will be used for listening activities, enjoyment, and performance of the composers' music will be encouraged. At the end of this series, each participant should have a favorite composer and be able to name a selection and be familiar with the story line or history behind it.

Activities/Methods:

1. Sing, play or clap a simple melodic line or favorite theme from a popular composition.
2. Sing a vocal selection by the composer.
3. Perform dramatic or comical readings using music by the composer as background.
4. Attend a live performance.

5. Invent a card game using composers and their compositions.
6. Play picture scrabble trying to identify the pictures of selected composers.

MATERIALS:

Recordings, record player, pictures, chalkboard, piano, audio visual aids.

Musical Instruments

Objectives:

To become more familiar with instrumental families as well as individual instruments.

To make and perform homemade instruments.

Description:

Musical instruments and recordings form the basis of this program. The core being visits to class by musicians, such as students from a nearby university. The visits should be divided into instrumental families. The instrumentalists will spend about 45 minutes demonstrating their instruments, giving the history, explaining the different parts, performing short excerpts from familiar selections which can eventually be performed by the elderly, and answering questions. Each session should include recordings and demonstrations which include the following items:

- origin of instrument
- care of instrument
- major parts
- note range and unusual sounds

Activities/Methods:

1. Write poems about instruments of families of instruments.
2. Listening exercise: Name the instrument when you recognize the sound. Discuss environmental sounds such as animal and other sounds in nature and everyday life.
3. Make a giant collage suitable for framing from pictures and drawings of instruments, also cartoons.
4. Make up limericks using names of instruments.
5. Make homemade instruments.

The culminating activity at the end of this unit should be a demonstration on the instruments made and playing of all the instruments to accompany a song.

Outline:

I. Introduction
   - A. Origin of Instruments, Ancient-Modern
   - B. Future Instruments

II. Voice As Instrument
   - A. Ranges and Timbre
   - B. Recorder Examples
   - C. Categorize Participants' Voices

III. Instrumentation

A. Ensembles, Bands, Orchestras

B. Instrumental Families

C. Ranges, Timbre, Size

D. Scores and Conductors

IV. String Family

A. Individual Presentations and Demonstrations

B. Group Performance, e.g., String Quartet

V. Woodwind Family

A. Individual Presentations and Demonstrations

B. Group performance, e.g., Woodwind Quintet

VI. Brass Family

A. Individual Presentations and Demonstrations

B. Performance and Demonstrations

VII. Percussion Family

A. Individual Presentations and Demonstrations

B. Performance, Recordings, and Demonstrations (Each participant is allowed to play each instrument)

VIII. Keyboard and Electronic Instruments

Rhythm Band

Objectives:

To become more aware of rhythm and timing.

To distinguish between 4/4, 2/4, and 3/4 time.

To improve coordination through musical development.

To provide emotional release and enjoyment.

To encourage imagination and creative thinking.

Description:

Standard rhythm instruments will be introduced one by one. The participants will then be given the opportunity to add instruments from objects found around the house such as kitchen gadgets to form a kitchen band. Start with short repetitious rhythmic patterns.

Materials:

Tambourines, triangles, drums, cymbals, rhythm sticks, wood blocks, wrist bells, sand blocks, maracas, claves, wood and felt mallets, recordings and record player.

Activities/Methods:

1. Experiment with various rhythmic patterns.
2. Experiment with various rhythm instruments and combinations of instruments.

3. Combine singing and clapping with the rhythm instruments.
4. Make up a melody and add various rhythms of different tempos.
5. Play rhythm instruments with recorded music.

Autoharp

Objectives:

To provide a music activity that requires minimum technical or muscular coordination.

To play chordal accompaniments with minimum practice.

Description:

Each participant will be taught the three ways to hold the instrument, but will start with the lap or table position with the strings going toward the left and right hand picking the strings to the right. The class will be divided into groups with one group playing while the others sing.

Materials:

Autoharps, folk songs, large type hymnal, overhead transparencies and projector.

Activities:

1. Play rhythmic chordal accompaniments to folk songs during group singing.
2. Play autoharp solos.
3. Sing and play your own accompaniment.
4. Combine autoharp chordal accompaniment with auto solos.
5. Play chordal accompaniments to hymns.

The Orff Method

Objectives:

To provide a musical activity that requires minimum technical or muscular coordination.

To stimulate free and creative expression.

To provide for emotional release.

To encourage participation through the use of locomotive and nonlocomotive movement.

Description:

The Orff method was originally used with adults in gymnastics and movement classes. The instruments that were used with the program were designed so that the participants could improvise their own accompaniments for dances and routines. Utilizing this method allows the elderly to actively participate in instantaneously producing music while becoming more aware of rhythms, movement, timbre, melody and harmony. The first step is to develop rhythmic patterns through body movements: clapping, stamping, finger snapping and leg slapping. These rhythmic patterns are combined in various ways. Secondly, special instruments are used to imitate and improvise rhythmic patterns. The third step is to add melody and contramelodies utilizing instruments and singing.

Materials:

Glockenspiels, xylophones, and metallophones in various registers, wooden and felt mallets, drums, cymbals, sleigh, wrist and resonato bells, gong, triangle, tambourines, recorders, tuned water glasses, sand rattle, wood block, folk songs in the pentatonic, rhymes and jingles, recordings and record player, string instruments, and Orff publications.

Activities:

1. Large and small ensembles.
2. Sing and play by rote.
3. Sing and play from music.
4. Improvise and emphasize rhythmic patterns to songs and poetry.
5. Make special effects for songs and poems.
6. Accompany a solo instrument or voice.
7. Compose a song.

Keyboard

Objectives:

To play simple melodies and favorite hymns.

To strengthen motor coordination and timing.

To enrich and expand personal life experiences.

Description:

Keyboard skills are taught through the use of varied methods and activities. Each lesson should include repertoire, technique, sight-reading, and theory as well as present review and new techniques or concepts.

Materials:

Piano, organ, resonator bells, glockenspiel, xylophone.

Activities/Methods:

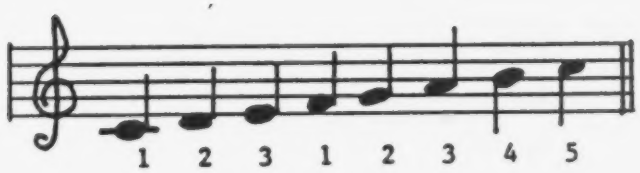
Group and/or individual instruction. Specific activities and methods will vary dependent upon individual abilities and settings. A relevant adult piano series should be used combined with other methods such as the Orff method. In the sample lesson outlined below, participants will already be able to read and play simple melodies with the right hand. At the end of this lesson the participants should be able to play with hands together. For those unable to accomplish this, in private study, the teacher

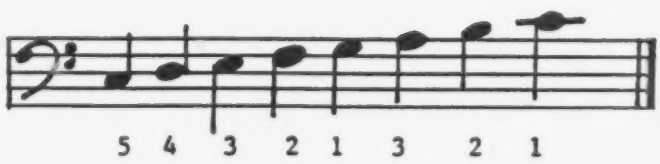
and student will alternate the playing of the melody and the accompaniment; in group sessions, a partner system will be used.

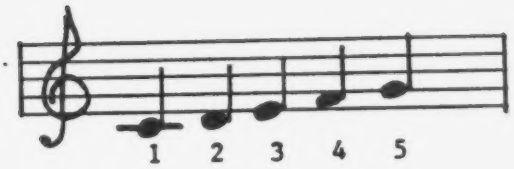
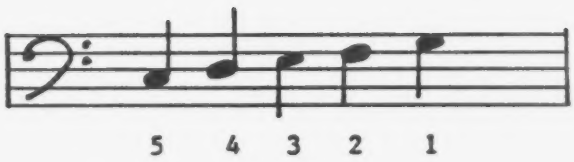
Outline:

A sample lesson in ten steps - Interrelations and Movement Between I, IV, V Chords.

I. C Scale Taught by Rote

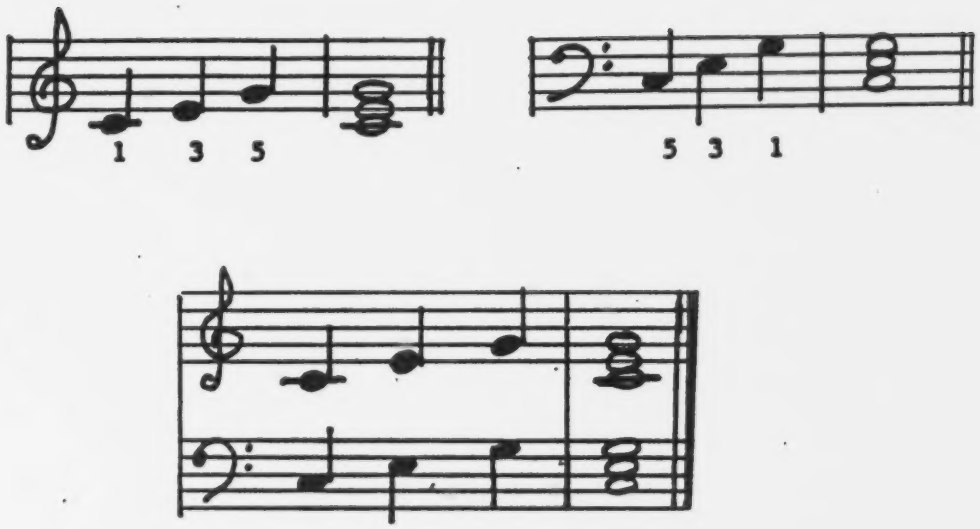
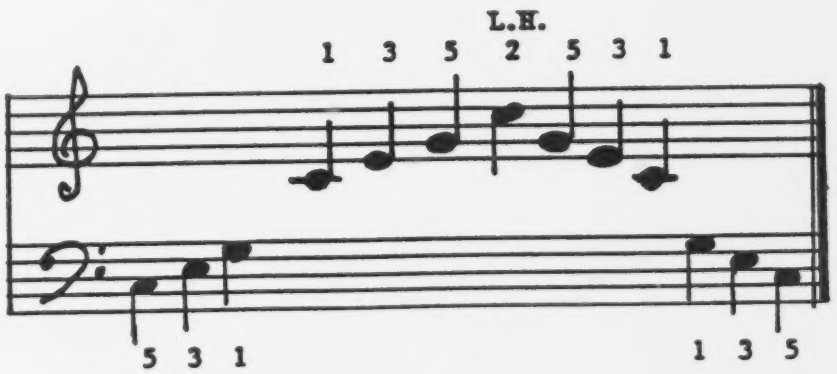
A. Right Hand

B. Left Hand

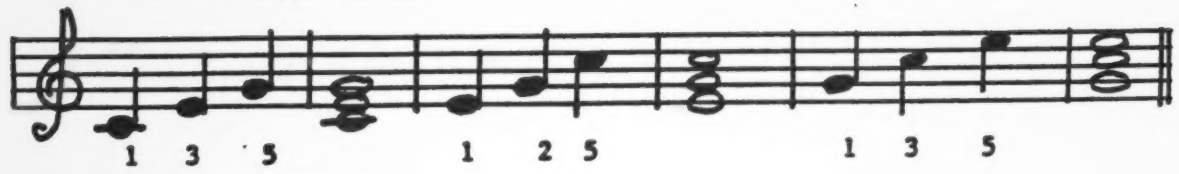


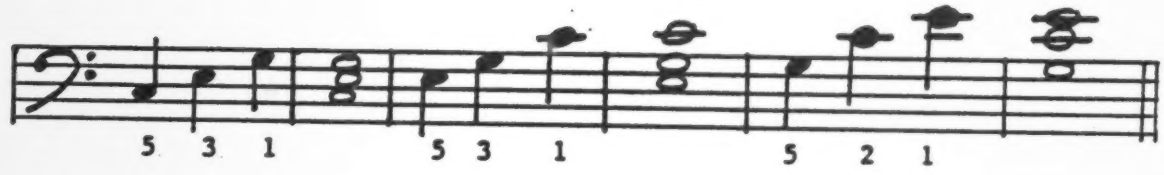
II. Five-Finger Position in Scale Key.

III. Triad

A. Right Hand

B. Left Hand

C. Hands Together

IV. Arpeggio - Ascending and Descending

V. Triad Inversions

A. Right Hand

B. Left Hand

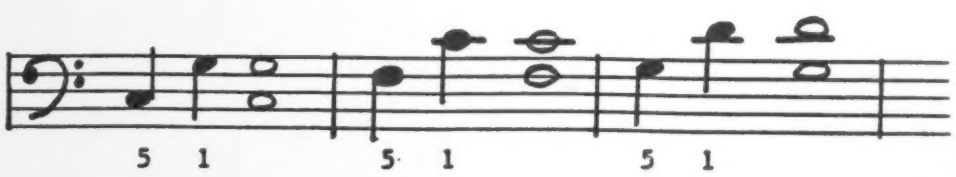


VI. Left Hand Accompaniment

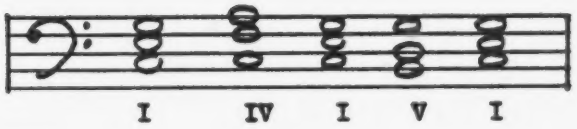
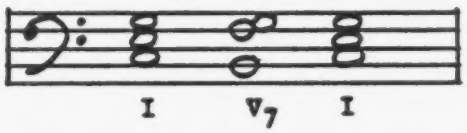
A. Root, Third, Fifth

5		3		1
C		E		G
1	2	3	4	5

B. Root, Fifth

5				1
C				G
1	2	3	4	5

VII. Review Steps One - Six which were taught by rote by playing from printed music.

VIII. Basic Chords In Specific Key

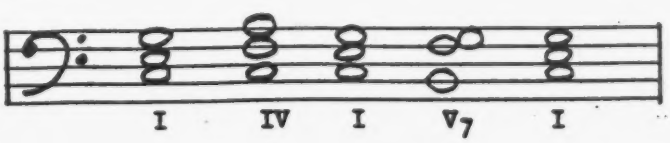
A.	I -	C	-	E	-	G
		5		3		1
B.	IV -	F	-	A	-	C
		5		3		1
C.	V -	G	-	B	-	D
		5		3		1

IX. V_7 Chord

X. Chord Pattern - Memorize with fingering

A. I (5-3-1)

B. IV (5-2-1)

C. I (5-3-1)

D. V_7 (5-2-1)

E. I (5-3-1)

Recorder

Objectives:

To provide instruction on an inexpensive and relatively easy to play instrument.

To encourage ensemble playing for fun.

Description:

Classes will meet twice a week using familiar tunes to learn techniques and rhythm after the basic fingerings and tone production have been mastered. The participants will be taught to read music, however, some exercises will utilize rote instruction. A large repertoire of familiar tunes will be built for individual as well as for group playing and enjoyment. Emphasis will be placed on ensemble playing, especially duets.

Materials:

Recorders - soprano, alto, tenor; printed music, method books, audio visuals, chalkboard.

Activities:

1. Individual and ensemble playing.
2. Private and public concerts.

Interdisciplinary Topics In Music

Objectives:

To blend popular musical topics and themes into those elements that make up everyday life activities.

Description:

This program will present topics such as folk songs, musicals, carols, waltzes, marches and sacred music. The study of each theme would include singing, playing, listening and viewing as well as participation in creative crafty activities.

Materials:

Musical instruments, printed music, recordings, audio-visuals such as slides, movies, transparencies.

Activities/Methods:

The activities and methods of instruction will vary according to the topic. It is suggested that the instructor prepare a progress/activity chart for each topic that includes all planned activities. This unit requires a great deal of interaction, working in large and small groups as well as independently. Techniques to be employed include playing, singing, clapping, analyzing, movement, and creating. Imaginative exercises stimulated by the instructor and the participants make this unit adaptable to

almost any setting. In the sample topic outlined below, the participants learn to play sacred music through the use of repeated rhythmic motifs. This is usually the most recognizable melody: the first phrase of the stanza or the chorus. Participants learn faster because they enjoy playing that which is familiar and singing or humming along as they play.

Outline: Sacred Music

I. Introduction
   A. Favorite Sacred Songs
      1. Compile selection of favorite sacred songs from participants.
      2. State reasons for their choices.
   B. Types of Sacred Music
      1. Hymns
      2. Gospels
      3. Spirituals
      4. Other Inspirational

II. Historical Background
   A. The First Hymns
   B. Setting the Psalms to Music
   C. Early Composers

III. Important Hymn Composers

A. Biography

B. Compositions

C. Influence

IV. The Hymnal

A. Organization

1. Subject

2. Seasonal

B. Tune Names

C. Meter and Pulse

D. Lyrics and Music

E. Corresponding Scripture Passages

V. Selected Hymns

A. History

B. Arrangements

VI. Spirituals

VII. Supplementary Materials and Aids

A. Hymn Chronology Chart

B. Repeated Rhythmic Motifs for Selected Sacred Songs

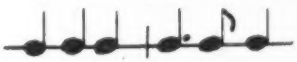
C. Hymnal With Supplementary Indexes

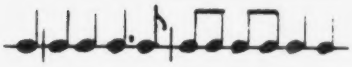
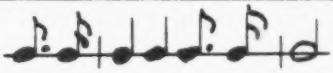
VIII. Suggested Activities

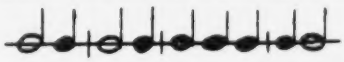
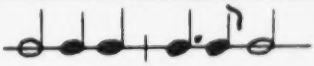
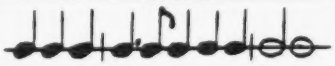
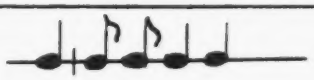
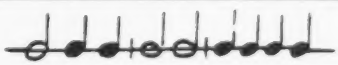
1. Play on an instrument one rhythmic motif of a sacred song (each participant). Clapping may be substituted, if necessary.

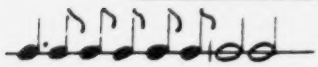
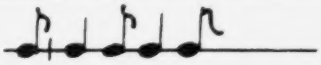
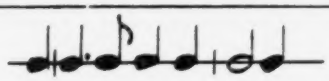
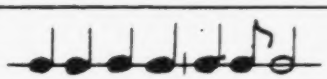
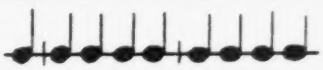
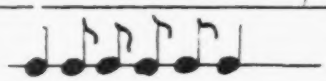
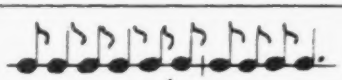
2. Make up words to fit existing tunes.
3. Categorize hymns into assigned subject categories.
4. Scramble-match composer, title, subject, rhythmic pattern.
5. Explore different arrangements of the same hymns.
6. Test songs played on different instruments and discuss how the instrument affects the mood of the song.
7. Dramatization of selected sacred songs.
8. Song charade.

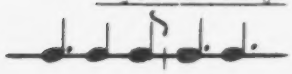
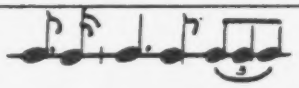
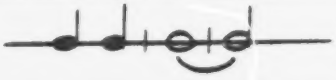
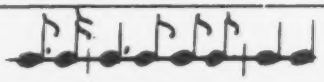
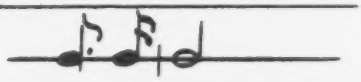
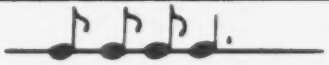
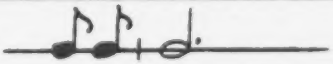
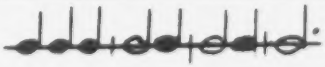
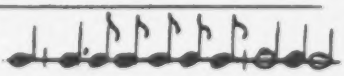
CHRONOLOGY - RHYTHMIC MOTIF CHART

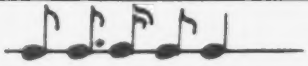
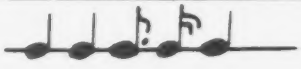
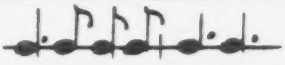
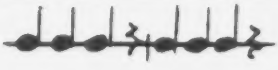
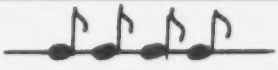
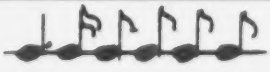
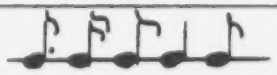
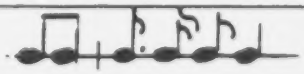
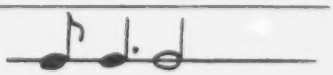
Date	Title	Lyrics/Music	Rhythmic Motifs
200	SHEPHERD OF TENDER YOUTH	Clement of Alexandria/ Felice deGiardini	
821	ALL GLORY, LAUD AND HONOR	Theodulph of Orleans/ Melchior Teschner	
1225	ALL CREATURES OF OUR GOD AND KING	St. Francis of Assisi	
1529	A MIGHTY FORTRESS IS OUR GOD	Martin Luther	
1674	PRAISE GOD, FROM WHOM ALL BLESSINGS FLOW	Thomas Kern/Genevan Psalter	
1693	MUST JESUS BEAR THE CROSS ALONE	Thomas Shepherd/George Allen	
1707	WHEN I SURVEY THE WONDROUS CROSS	Isaac Watts/Lowell Mason	
1719	OUR GOD, OUR HELP IN AGES PAST	Isaac Watts/William Croft	
1719	JOY TO THE WORLD	Isaac Watts/Handel	
1738	O FOR A THOUSAND TONGUES TO SING	Charles Wesley/Lowell Mason	
1738	HARK THE HERALDED ANGELS SING	Charles Wesley/Mendelssohn	
1739	CHRIST THE LORD IS RISEN TODAY	Charles Wesley/"Lyra Davidica"	
1740	JESUS, LOVER OF MY SOUL	Charles Wesley	

Date	Title	Lyrics/Music	Rhythmic Motifs
1745	GUIDE ME, O THOU GREAT JEHOVAH	William Williams/ John Hughes	
1747	LOVE DIVINE, ALL LOVES EXCELLING	Charles Wesley/ John Zundel	
1750	O COME, ALL YE FAITHFUL	John Francis Wade	
1759	COME YE SINNERS, POOR AND NEEDY	Joseph Hart/Jean Rousseau	
1769	COME THOU ALMIGHTY KING	Wesley/Felice deGiardini	
1769	O FOR A CLOSER WALK WITH GOD	William Cowper/ Hugh Wilson	
1771	THERE IS A FOUNTAIN	William Cowper/Lowell Mason	
1772	BLEST BE THE TIE THAT BINDS	John Fawcett/Johann G. Nageli/Lowell Mason	
1774	GOD MOVES IN A MYSTERIOUS WAY	William Cowper/Haydn	
1775	ROCK OF AGES	Augustus Toplady/ Thomas Hastings	
1779	AMAZING GRACE	John Newton/Edwin Excell	
1779	ALL HAIL THE POWER OF JESUS' NAME	Edward Perronet/Oliver Holden	
1801	I LOVE THY KINGDOM LORD	Timothy Dwight/Aaron Williams	
1818	SILENT NIGHT	Father Joseph Mohr/ Franz Gruber	

Date	Title	Lyrics/Music	Rhythmic Motifs
1818	MORE LOVE TO THEE, . . O CHRIST	Elizabeth Prentiss/ William Doane	
1825	IN THE CROSS OF CHRIST I GLORY	John Bowning/Ithamar Conkey	
1826	HOLY, HOLY, HOLY	Reginald Heber/John Dykes	
1830	MY FAITH LOOKS UP TO THEE	Ray Palmer/Lowell Mason	
1831	JUST AS I AM	Charlotte Eliott/ William Bradbury	
1832	THE MORNING LIGHT IS BREAKING	Samuel Smith/G. J. Webb	
1833	LEAD KINDLY LIGHT	John Newman/John Dykes	
1834	THE SOLID ROCK	Edward Mote/William Bradbury	
1838	SAVIOR, LIKE A SHEPHERD LEAD US	Dorothy Thrupp/William Bradbury	
1839	O WORSHIP THE KING	Robert Grant/J.M. Haydn	
1841	NEARER MY GOD TO THEE	Sarah Adams/Lowell Mason	
1846	I HEARD THE VOICES OF JESUS SAY	Horatius Bonar	
1847	ABIDE WITH ME	Henry Lyte/William Monk	

Date	Title	Lyrics/Music	Rhythmic Motifs
1855	WHAT A FRIEND WE HAVE IN JESUS	Joseph Scriven/ Charles Converse	
1858	I GAVE MY LIFE FOR THEE	Frances Haverga/ Philip Bliss	
1858	STAND UP, STAND UP FOR JESUS	George Duffield/ George Webb	
1861	MINE EYES HAVE SEEN THE GLORY	Julia Ward Howe/ John Staffe	
1862	HE LEADETH ME	Joseph Gilmore/ William Bradbury	
1864	SHALL WE GATHER AT THE RIVER	Robert Lowery/William Bradbury	
1865	ONWARD CHRISTIAN SOLIDERS	Sabine Baring-Gould Arthur Sullivan	
1865	O LITTLE TOWN OF BETHLEHEM	Phillips Brooks/ Lewis Redner	
1866	I LOVE TO TELL THE STORY	Katherine Hankey/ William Fischer	
1867	SWEET BY AND BY	Sanford Bennett/ Joseph Webster	
1868	PASS ME NOT	Fanny Crosby/ William Doane	
1869	JESUS KEEP ME NEAR THE CROSS	Fanny Crosby/ William Doane	
1869	RESCUE THE PERISHING	Fanny Crosby William Doane	
	I AM SO GLAD	Philip Bliss William Doane	

Date	Title	Lyrics/Music	Rhythmic Motifs
1870	ALMOST PERSUADED	Philip Bliss/William Doane	
1871	JESUS SAVIOR PILOT ME	Edward Hopper/John E. Gould	
1872	DEAR LORD AND FATHER OF MANKIND	John Whitter/Frederick Maker	
1872	I NEED THEE EVERY HOUR	Annie Hawks/Robert Lowry	
1873	IT IS WELL WITH MY SOUL	Horatio Spafford/ Philip Bliss	
1874	ALL THE WAY MY SAVIOUR LEADS ME	Fanny Crosby/Robert Lowry	
1874	CLOSE TO THEE	Fanny Crosby/Silas Vail	
1874	WONDERFUL WORDS OF LIFE	Philip Bliss/Silas Vail	
1875	I AM THINE O LORD	Fanny Crosby/William Doane	
1878	ARE YOU WASHED IN THE BLOOD	Elisha Hoffman/William Doane	
1879	O MASTER, LET ME WALK WITH THEE	Washington Gladden	
1880	BREAK THOU THE BREAD OF LIFE	Mary Lathbury/William Fiske	
1882	O LOVE THAT WILT NOT LET ME GO	George Matheson/Albert Peace	

Date	Title	Lyrics/Music	Rhythmic Motifs
1885	TRUST AND OBEY	J. H. Sammis/David Towner	
1886	THROW OUT THE LIFE LINE	Edward Ufford/George Stebbins	
1887	LEANING ON THE EVERLASTING ARMS	Elisha Hoffman/Anthony Showalter	
1888	LEAD ON, O KING ETERNAL	Ernest Shurtleff/Henry Smart	
1890	TAKE TIME TO BE HOLY	William Longstaff/George Stebbins	
1894	I MUST TELL JESUS	Elisha Hoffman/George Hugg	
1895	NO NOT ONE	Johnson Oatman/George Hugg	
1897	COUNT YOUR BLESSINGS	Johnson Oatman/E. O. Excell	
1899	SOFTLY AND TENDERLY	Will Thompson/E. O. Excell	
1902	HAVE THINE OWN WAY	Adelaide Pollard/George Stebbins	
1904	JESUS IS ALL THE WORLD TO ME	Will Thompson/George Stebbins	
1911	RISE UP, O MEN OF GOD	William Merrill/Aaron Williams	
1913	THE OLD RUGGED CROSS	George Bernard/Aaron Williams	
1921	LORD I'M COMING HOME	William Kirkpatrick/Aaron Williams	

Lecture Series

Objectives:

To provide a musical experience for those with an academic background.

To provide for intellectual musical growth through the study of its history.

To relate periods in music history to the existing social and political conditions.

Description:

This lecture series should be divided into musical periods discussing the composers, their compositions and trends of each and relating these to various other artistic and social events of the period. There should be an introductory session on the entire series after which suggestions and ideas from the participants are collected. There should also be a discussion period before and after each lecture. Entertain, encourage, and generate questions throughout each lecture. However, no preparatory reading should be required. Full participation should also be encouraged.

In teaching music appreciation each period allows for the introduction of new and unfamiliar information while at the same time presenting the familiar. Each participant can identify with music from the various periods; however, most of what is discussed in class will bring new insights as well as new information.

Materials:

Pictures of each composer, printed music, recordings, operas, musicals, movies, slides.

Activities/Methods:

Specific activities will be dependent upon the number and background of the participants. The introdutory session will bring about numerous suggestions for activities. Because of the individual directions of each composer and various as well as diverse musical styles involved, the outline and teaching method for each period will vary slightly.

Outline:

I. Period Introduction
   - A. Characteristics
   - B. Social and Cultural Life and Customs

II. Role of Music and Musical Developments

III. Composers
   - A. Biography
   - B. Musical Style and Compositions
   - C. Recordings with explanations
   - D. Influences

Evaluation

An adequate means of evaluation is necessary in order to insure that the predetermined goals are met for each program. Because of the critical nature of evalutions, methods should be devised and time allocated for their execution and interpretation. When considering evaluation of any program, activity, or method of instruction, the use of flow charts with appropriate arrows and squares is advised.[83] This will help identify and clearly illustrate the strengths and weaknesses of a program to ensure that it adequately reflects its stated purposes and goals. The progression from assessment, formation of objectives, pretests, instruction, and post-tests will also result in adequate means for determining the success of a program. Individual evaluation of students as well as teachers is also a major concern of any meaningful program. The teacher will evaluate the program in terms of its stated goals and assess the activities by the participant's response, revealing both quality and effectiveness. The participants will evaluate the program in terms of

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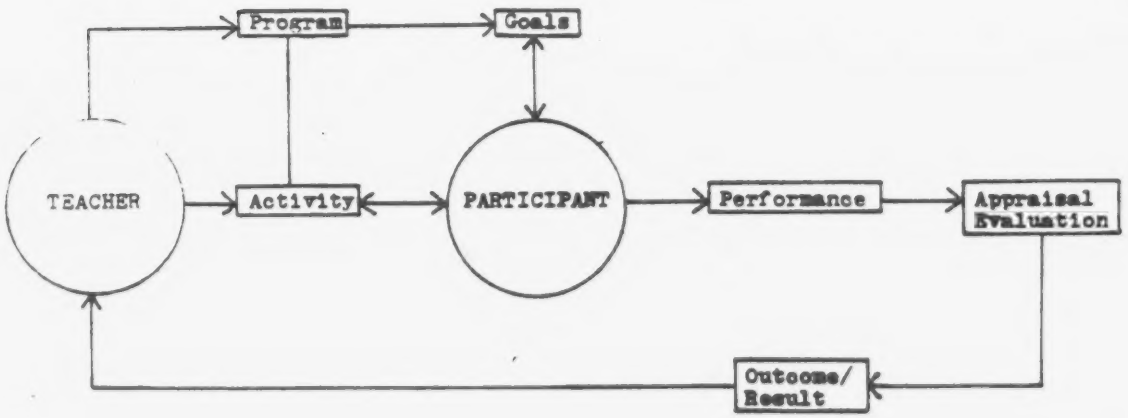
[83] Curtis Ulmer. Adults Learn Again. (Atlanta, GA.: Department of Education, 1981), p. 202.

individual goals, the activities by performance results, and the teacher in relation to both of these, thus revealing personal satisfaction and achievement. The suggested evaluation process is illustrated below:

TABLE I - EVALUATION PROCESS MODEL



The final result which justifies the evaluation process, is the improvement of a specific program. One definition of program evaluation states that "Program evaluations are conducted to determine the cost efficiency of a program, to compare student progress..., to examine teacher effectiveness and to identify other administrative or supervisory concerns."[84] The following lists of program evaluation questions are typical ones which

[84] Ibid., p. 198.

might be useful; however, the possibilities for research and evaluation questions are endless and can be as diverse as the specific activities and individuals participating in them.

1. Is the program a result of democratic participation by those involved in determining its content?
2. Does it take into account the potential, as well as the present interest of the group?
3. Does it overemphasize the value of temporary interests, as compared to permanent interest?
4. Does it set in motion any new and growing interest?
5. Does it provide any means for following up such interests?
6. Is there definite advancement in musical skills and apreciation as a result of the activities?
7. Are the participants becoming more skillful and versatile in musical abilities?
8. Are the creative abilities of the participants challenged and given opportunity to develop?
9. Does the program develop a spirit of friendliness? Is anyone left out of specific activities?
10. What contribution, if any has the program made toward participants' development?

11. How have personality factors been influenced as a result of participation?
12. Does the program make the best use of the equipment, leadership, and time available?
13. Does the program challenge the talents and capacities of the participants?

A method for individual self-evaluation is also a very necessary aspect of any meaningful learning activity. The sole purpose of this evaluation is to assist the individual in planning his growth and progress. A chart should be devised for each musical activity that reflects predetermined individual goals for each specific program. This gives the individual an opportunity to measure achievement in terms of personal gains as well as educational and social progress.

In evaluation of an individual by the music teacher, there must be a full understanding of the limitations, physical as well as mental, of the elderly. The evaluation must be based on a program of study that has been designed and prescribed specifically for the individual. The individual musical activity evaluation will graphically demonstrate to the older beginner, his peers, and the music instructor, the capability of growth and achievement as he acquires new skills and a renewed sense of self-worth.

In addition to the above evaluations, a self-evaluation and a participant evaluation of the music teacher is imperative. The following list of teacher attitudes for adult education can easily be adapted into a useful evaluation tool. The teacher of adults --

- suggests appropriate topics, activities, and skills to meet the adult student's goals, but the goals are set by the student.
- gets acquainted with the adult student as an individual before assisting him through evaluation and goal setting.
- utilizes as resources in the teaching process the special skills and knowledge of the group.
- establishes a warm accepting classroom climate where adults learn to trust each other as well as the teacher.
- is skilled in the subject matter he teaches.
- involves the group members in decisions that affect them.
- recognizes that healthy group interaction facilitates learning, but that adults learn as individuals and at their own rate.

- accepts adult students as persons of worth although their value systems may differ from his own.
- prefers that the student discover the answer to a question or problem rather than being told to answer.
- is responsive to nonverbal cues that reflect disagreement, confusion, or hostility on the part of the adult student.
- understands that learning rates of individuals vary and does not judge or evaluate individuals by group norms.
- is a member of the learning team and continues to refine and improve his teaching and learning skills.[85]

Continued and constant reporting on performance shows the frequency of and amount of progress made on material learned. Daily feedback as to progress brings about the incentive to continue within a program and to seek out related activities and programs.

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[85] Ulmer. p. 178-179.

Guidelines For Music Educators

A study made by the United States Department of Labor reported that "the ability to learn at age 50 and 60 is about equal to that at age 16".[86] Learning to play a musical instrument is a very realistic goal that should be attainable by at least 90% of the elderly population. How do we go about making this a reality? When asked what they are going to do when they retire, most adults will reply, "Take it easy"! This mild retort usually means eating, sleeping, reading and listening to the radio or watching television. These are all passive activities, however, and if one limits himself to these alone, boredom and frustration can develop. A planned program of leisure-time activities helps to formulate a positive attitude toward retirement. Such a program insures a sense of usefulness, helps one keep desirable social contacts and to develop and express creative talents. Music can fit into these leisure activities of retired persons and time invested in music activities can pay big dividends in helping them enrich their lives. Guidelines will now be offered to assist in implementing these programs.

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86 "A Man's Years Should Not Be Counted, Until He Has Nothing Else to Count". County Manpower Report. Vol. 2, No. 6, December 1973, p. 14.

It is possible to enjoy music as a listener at concerts and recitals, on the radio and on television or by playing recordings. It is also possible to enjoy music as a participant by joining community singing groups, choruses or glee clubs or by playing an instrument in an instrumental group or alone.

Music lessons in groups as well as on an individual basis will often provide meaningful and rewarding experiences. Group activities provide a means of learning and enjoying something with the companionship of others with similar interests. This is especially significant since group activities are excellent opportunities for retirees to receive recognition for personal accomplishments. Individual lessons can mean for the older person the accomplishment of a life-long dream for which time or money was never available. It could also add to the meaningful use of time of those persons who are unable to interact with groups and other individuals. Since emptiness and depression and helplessness are often experienced by the elerly, individual music lessons may be a way of eliminating these negative aspects of aging, and provide a challenging new experience and sense of accomplishment.

Students of gerontology strongly emphasize that the rest-cure for retirement ills has been condemned by the

medical profession in favor of stimulating, invigorating, recreational or leisure-time activities. Instrumental lessons like other musical activities become meaningful through their fulfillment value. Fulfillment is the key word here, in that, for the older individual it is a portal to a meaningful existence.

Music educators must first be alert to those qualities and characteristics of the elerly that lend themselves to the acquiring of or the impending of a musical skill, beyond the time dimension. One of the most prominent obstacles to the acquisition of a musical skill is physical debilitation. Many of the instruments require manual dexterity and good eyesight, two areas where the elderly are, in general, lacking. The piano, in particular, requires good coordination and finger movement. Many of the elderly suffer from arthritis, bursitis and other diseases of the joints. It is obvious then that they will not be stellar performers, but they will be able to perform at some level appropriate to them. The reading of music is also difficult given the impaired eyesight of many of the older individuals who will be seeking music lessons. It is unlikely that they will become very proficient in the reading of music. Here again though, they can attain a level of performance that is self-fulfilling and encouraging such that the aging experience will not be

empty and discouraging. One has to also consider the availability of large print music.

The primary advantage is that music activities permit older persons to continue to make meaningful contributions, by being continually involved and active. When individuals retire, they often drop out of society. Developing an interest in music can offset this disengagement from society by helping to fulfill the void created. Resources for the learning of the piano or any other instrument are readily available, and the elderly already possess the other main ingredient, free time. Many individuals need this continuing involvement as opposed to the negative experience of being free and accomplishing nothing. Thus, music activities can provide a needed sense of accomplishment. The elderly are cognizant of their participation in a highly competitive society. They still feel a need to concern themselves with doing things well. Involvement in creative activities offer that opportunity.

The search for alternatives in the aging experience must come from within the individual. Music is a very appropriate alternative to other leisure time activities. Now that we recognize the importance and need for lifelong music experiences, music educators have several charges. Music educators must be particularly aware of the problems and attitudes of the elderly. They must be familiar with the various adult or older beginner method books and other

teaching materials designed especially for adults who begin creative and artistic endeavors in the latter part of their life-cycle. Future music educators must also be motivated to becoming teachers of the elderly or lifelong music educators by being introduced to the appropriate attitudes, values and motives of the elderly. All music educators should adopt the goals and objectives suggested below:

- To encourage student training for work with the elderly.
- To assist in developing knowledge and skills necessary for identifying the musical needs of the elderly through the identification of individual needs.
- To help each individual set reasonable musical goals both short range and long range.
- To be able to suggest various musical options to the elderly individual through identifying factors in the individual's life experiences that relate to musical ability and enjoyment.
- To stimulate a growing awareness of music creativity as a means for the elderly to develop independence, self-confidence, resocialization, and a feeling of accomplishment that will motivate lifelong participation.

Teaching the older beginner requires special qualities especially that of working with basics. There is general consensus that subject knowledge and past teaching experience, while important, are not the only qualities needed to be effective and successful in the teaching of the elderly. In support of this area, Kasworm offers the following conclusion:

> Education for older adults should focus on the environment, the process, and the association of learning activities to self-esteem. Educators who plan to work with older adults should begin reading about the issues and concerns of older adults, look at mass media presentations about the aging, and place themselves, through reflection and fantasy, into the role of the older person.[87]

Mehnert concurs in stating that "Teaching adult students requires more than academic or technical expertise. It requires a sensitivity to the various emotional states of adult learners."[88] Keller provides additional insight into

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[87] Carol E. Kasworm. "Old Dogs, Children, And Watermelon Wine: Focus On The Older Adult Learner," Educational Horizons, Vol. 56, No. 4, Summer 1978, p. 200.

[88] William Mehnert. "The Affective Aspect Of Adult Education," Lifelong Learning: The Adult Years, Vol. 3, January 1979, p. 10.

how important it is for music educators to focus on the entire person when teaching the elderly: "Many of the educational, social, religious, musical, arts and crafts, and outdoor activities for aged adults are poorly selected, unrelated to needs and interests, improperly conducted, and inadequately evaluated."[89] Kasworm insists on serious commitment and collaboration on the part of anyone interested in initiating programming for the elderly. The collaboration with various community groups assists in providing:

1. Assurance and structure for continued support.
2. Financial resources.
3. Community relationship.
4. Recruitment and development of additional teachers and staff.[90]

Music activities must be designed for participation, involvement and enjoyment. Two major tasks for music educators are to convince older adults that active participation in music enriches their lives and to provide the positive reinforcement needed for continued

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89 M. Jean Keller. "Selecting Activities For Older Adults", Activities, Adaptation & Aging, Vol. 4, No. 1, Fall 1983, p. 12.

90 Kasworm. p. 203.

participation. Factors which will probably increase the number of older adults opting for first-time musical training or experiences include:

1. Encouragement by family members and society to participate or make continuous contributions via hobbies and talents.
2. An awareness of music's contribution to the quality of their everyday life.
3. Free or minimum cost of music activities for the elderly.
4. An increased number as well as accessible courses and experiences designed specifically for and made available to the older beginner.
5. Increased efforts to publicize available programs and provide easy access.
6. A willingness by music educators to train for and devote time toward teaching older beginners.

Any music educator involved in music activities in a nursing home or similar facility should heed the following list of pros and cons suggested by Gallogly for determining the feasibility of an educational program for this special group.[91]

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[91] Carolyn M. Gallogly. "Lifelong Learning Within The Nursing Home", Lifelong Learning: The Adult Years, Vol. 2, December 1978, pp. 20, 23.

PROS:

--Intelligent, able residents have an opportunity to find stimulation other than television.

--All residents have an opportunity to redevelop social skills often lost during the process of institutionalization.

--Interpersonal communication is encouraged.

--Shared group responsibilities are experienced, thus breaking down some of the isolation of the institution.

--Links are established between the external community and the inner environment.

--Independent study and research are encouraged and facilitated.

--With success, resident pride grows.

--Facilitators, personnel, volunteers experience positive feedback.

CONS:

--Financial support for such programs is minimal or nonexistant.

--Success is hard to measure. Feedback is erratic.

--Participants vary in ability and interest, making planning difficult.

--Physical tasks are time consuming and taxing.

--The philosophy of the program is generally counter to the environment of the nursing home, which often encourages

dependency.

Educational programs for nursing homes thus have three goals which music educators should consider adding to their own teaching objectives.

1. Intellectual stimulation.
2. Opportunity for development of interpersonal and social skills in a group setting.
3. Encouragement of independent learning and growth.[92]

These programs should also reflect variety and balance in order to be meaningful to the elderly.

Music educators working with the elderly might also find some value in these points taken from Eva Schindler-Rainman's Creed For Volunteer Leaders:

To motivate rather than captivate.

To encourage rather than discourage.

To link rather than divide.

To guide rather than goad.

To clarify rather than confuse.

To foster creativity rather than conformity.

To free rather than limit.

To be involved rather than isolated.

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[92] Ibid. p. 19.

To focus on others' strengths rather than on their shortcomings.

To foster growth.

To give ideas, help, resources.

To work independently as well as interdependently.[93]

Jane Abramson offers the teacher of adults specific guidelines stemming from learning process concepts as follows:

1. Offer systematic and regular praises and rewards because adults need constant reassurance and reinforcement.
2. Praises and rewards should be immediate and clearly connected to performance.
3. Provide adult students with clear sense of direction and keep informed of personal progress. Often adult students are unrealistic about time for perceived progress and get frustrated if there is no recognizable achievement.
4. Teacher conduct, interaction, knowledge of subject, enthusiasm, sensitivity, openness, fairness, cooperativeness and concern are major

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93 Eva Schindler-Rainman. "Creed For Volunteer Leaders", Lifelong Learning: The Adult Years, Vol. 2, October 1978, p. 27.

influences in desires by learners to achieve stated goals.

5. Use a variety of approaches, materials and activities to keep the learning experience alive and interesting.
6. Mature learners appreciate honest appraisal of their progress, however, threats and negative criticisms should be avoided.
7. Learning proceeds slow at first and gradually increases as the adult gains in background and confidence. The learning will taper off when the adult reaches the limits of his ability or his interest in extending more effort dies down.
8. The forgetting process is just the opposite from the learning process. It occurs rapidly at first. Teachers should build into their plans opportunities for review and recall shortly after the first presentation of concepts and again later on.
9. Repetition is not the key to all learning. Single presentations may be more effective (a) when there's sufficient background and preparation and (b) when the task is related to interests and concerns of the learner and is well within his ability and (c) when the key elements of the ideas

are related to each other.

10. Active experiences are learned quicker than passive ones. Retention occurs with the opportunity to apply and practice what is learned.
11. Satisfactory learning conditions generate attitudes that favor learning. The more that is learned the more the desire to learn.[94]

Ozanian gives some insight into the characteristics of the older adult learner by explaining how they differ from their younger cohorts. Some of her observances include:

Advantages:

-The older adult has more past experiences which influence expectations and images.

-There's a strong sense of self.

-Eagerness to learn and committed to the lessons.

-Comprehends concepts at a faster rate.

Disadvantages

-High expectations for achievement.

-More afraid of failure.

The older adult learner is thus quick to comprehend musical notation, rhythmic patterns, intervals and dynamics, however, finger dexterity doesn't follow at the same rate.

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[94] Jane A. Abramson. "The Adult As A Learner", Adult Training, Vol. 2, No. 3, pp. 38-41.

Therefore, since it takes time to train muscles, the older student may need more technical practice in order that his development of physical dexterity can keep pace with his intellectual development.[95]

All musical activities should lead to the growth and development of some musical concept or fundamental. Music educators must be aware of and know the importance of activity analysis. Jean Keller provides highlights into the specifics of analyzing individual music activities. She suggests that each activity to be analyzed for specific goals and objectives which should be selected and developed according to the individual needs and interests of the elderly students. These needs and interests are bound to be unique, numerous and diverse. Her main point is to plan and classify music activities according to (a) goals and objectives, (b) participants, (c) time frame and (d) structure.[96] Keller further states that "Activities utilized in a program for elderly adults must be thoroughly understood in relationship to the individuals in order to help assure optimal benefits for the participants".[97] She concludes with the importance of acknowledging that one

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95 Keller, pp. 11-12.

96 Ibid. p. 13.

97 Ibid. p.14.

activity may serve or meet a specific interest or need for one adult and a different need or interest for another person.[98] Her checklist should prove indispensable in assisting music educators in planning elderly music programs. Through the use of this checklist, various questions are asked of each activity concerning its physical and mental demands, effectiveness, socialization, adaptability, usefulness and feasibility; thereby resulting in a thorough examination of the activity's practicality.

After an initial set of interviews with the new older adult beginner, the music educator should be able to categorize the individual with specific suitable activities and/or instruments and to determine whether group or individual instruction will be more beneficial. Devote ample time during the first sessions for gaining background history of the individual. Each music educator should be able to design a program for teaching music to the elderly individual who has no previous formal musical training.

In developing a formal music program at an institution, the music educator should be prepared to undertake the following preliminary organizational procedures:

1. Survey the musical needs and abilities of the individuals.

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[98] Ibid. p. 14.

2. Survey available community resources.
3. Utilize volunteers, retired music teachers and musicians as well as graduate students.
4. Develop program content and prepare materials.
5. Obtain instruments, music, equipment and supplies.
6. Develop evaluation mechanisms.

Practical teaching suggestions will be helpful for the novice music educator as well as to experienced ones who are inexperienced in working with the elderly.

--Audiovisuals and other aids, graphics, magnetic, felt, or chalkboards will prove most beneficial in working with the elderly.

--At the first lesson, teach a simple melody by rote, if possible. Continue to teach simple tunes by rote occasionally.

--For keyboard students, teach the basic five-finger exercise to assist in the development of physical dexterity.

--Have a private interview before the initial lesson, especially where group instruction is involved, in order to identify individual needs, interests, physical limitations, musical background, strengths and expectations.

--At the first lesson of a group session, use name tags and play a name game. Serve as a facilitator as well

as teacher.

--Encourage the development of social relationships among the participants, to share each other's joys and provide supportive listening, positive feedback and stimulation.

--Avoid materials that are juvenile in appearance.

--Use a variety of teaching styles and methods.

--When a problem develops in learning a particular song, concept or skill, give appropriate assurance, change the focus and return to the concept at a later lesson.

--Develop several methods for teaching the same concept, song, etc. on different learning levels.

--Student should leave each lesson with a sense of accomplishment.

Lowder offers the following teaching tips to private piano teachers.

1. Use early or late hours to accommodate adults.
2. Schedule weekly or biweekly "master classes" or performance sessions for small groups.
3. Cater to the musical interests of the average adult who wishes to pursue music as a hobby that is, to study basic theory (intervals, scales, chords), read simple music, harmonize melodies with both Roman numerals and guitar symbols and to

improvise or "play by ear".

4. Emphasize musical expression through coordination and motor skills.
5. Utilize rote learning and other types of imitation.
6. Introduce rhythm and melody simultaneously with each new selection.[99]

He further states that "the four basic skills of sightreading, harmonization, transposition and improvisation should be taught to every keyboard student, regardless of the type of instruction which he is receiving."[100]

Some more practical advice comes from Angela Owens, who reminds us that adult minds tend to out-strip their fingers, and that they need varied and interesting studies that will make the necessary repetition of technical exercises less a chore. She also stresses that "technique will have to be emphasized, but not to the exclusion of large numbers of familiar tunes which will help the student feel a continuous progress and achievement".[101]

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[99] Jerry E. Lowder. "Group Piano Instruction For Adults: Are We Meeting The Challenge?" American Music Teacher, Vol. 28, No. 6 June/July 1979, p. 11.

[100] Ibid.

[101] Owens, p. 23.

Carole Ozanian presents the following five suggestions:

1. Treat the older learner as a colleague and friend.
2. Let the student choose repertoire.
3. Charge (if applicable) for the lessons by the month.
4. Arrange the lessons in clusters much like the college quarter or semester system.
5. Be organized and specific.[102]

A final suggestion from Lowder is that of allowing "the student to experience the musical activity before teaching him the theory" because adults are more interested in learning what they can apply to practical situations rather than in theoretical knowledge.[103]

A successful music experience is imperative for the elderly beginner. Design and program music activities which include the popular music of the individual's young adult years because successful music experiences may very well be based on music preferences. This theory comes from a study by Alicia Gibbons which focused on an awareness of the popular music preferences of the elderly.[104] Two very good

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[102] Ozanian, p. 28.

[103] Lowder, p. 10.

[104] Alicia C. Gibbons. "Popular Music Preferences Of Elderly People", Journal of Music Therapy, Vol. 14, No. 4, Winter 1977, pp. 180-189.

articles that give excellent ideas for the use of hymns with the elderly were written by Stickney[105] and Carlson.[106] The music educator's role as well as success is thus determined by the needs, goals and desires of each elderly individual and the ability of the music educator to identify and coordinate music activities to meet these needs.

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105 Doris B. Stickney. "Hymns To Grow On", Hymn, Vol. 26, No. 4, 1975, pp. 103-105.

105 M. Dosis Carlson. "Hymns And The Aging", The American Organist, Vol. 13, No. 2, 1979, p. 15.

CHAPTER VI

CONCLUSIONS AND RECOMMENDATIONS

The purposes of this study were (1) to investigate the present state of music in the lives of the elderly, (2) to develop music activities suitable for elderly individuals regardless of residence as one means of enhancing their daily lives, and (3) to identify guidelines for providing these activities.

Learning at any age, at any stage and at any level, through any medium, is an enriching, rewarding and challenging experience. Older Americans are no longer content to live their remaining years in enforced idleness. One's objectives and goals rather than age are the primary factors in learning. The purpose being to learn something new and to apply what is learned into the daily life pattern. Furthermore, the wise and meaningful use of free time leads to fulfillment in those latter years beyond retirement.

Music can be that positive factor that helps to reshape a negative and meaningless lifestyle for an elderly individual. Learning to play a musical instrument is a very realistic goal and this attainment is well within reach of 90% of the older adult population. Convincing older adults that they can enrich their lives through participating in music and stimulating that inner confidence that is needed to keep them trying is the first

positive step in the right direction. Musical experiences and participation throughout adulthood, particularly for the elderly, can yield specific and highly important proceeds to the individual as well as to society. The primary factors that influence the decision to actively participate in a music program by elderly individuals include the social and personal influences, opportunity, and perceived rewards. The cumulative past experiences of the elderly are the key that opens the doors to their enjoying lifelong music activities.

Music activities for the elderly can stimulate creativity, help develop independene, self-confidence, and a feeling of accomplishment. It is the responsibility of music educators to motivate the elerly beginner and help foster lifelong music involvement. The specific role of music educators is determined by the needs, goals, and desires of each student. Musical goals and skills will vary according to individual's age and background. Discussion with each individual as to what he expects to accomplish is imperative. The elderly must be taught at their individual level of ability. Each should be provided with basic music knowledge while simultaneously fostering appreciation and enjoyment as well as personal enhancement and growth.

Music activities for the elderly can also provide an opportunity for them to freely express themselves through

performance, creation, and consumption as well as gain from free expression and self-actualization. The method of instruction should be based on factors involving the elderly individual's personal fulfillment and individual musical goals and growth.

It should also be noted that more music educators should opt for careers in music gerontology at facilities such as nursing homes and that programs for instrumental music and music appreciation should be implemented and that greater active participation by residents should be encouraged. In addition to initiating physical and mental responses, music will improve the resocialization process of the elderly. Music can also serve as an outlet for pent-up frustration from not being able to perform the more rigorous physical tasks of their younger years.

Music educators thus cannot ignore the increasing numbers of active older adults in today's society. The challenge for music educators is to expand upon existing programs and develop new models and methods for making music a living part of each elderly individual's lifelong learning plan. All in all, music can be a meaningful event in the lives of the elderly as well as a rewarding experience for the music educator. Learning is always a two-way venture with both sides being enriched. Lifelong music activities should be a major consideration of music

educators.

The music education curriculum at colleges and universities must expand to further emphasize the concept of lifelong music education and in doing so thus further encourage positive attitudes toward music education for the elderly. This may indeed mean making certain changes and curriculum innovations in the content, structure and methods of music teacher training courses. It is hoped that an alertness to emerging careers in music gerontology will be a major outcome generating from this study.

Areas of Future Research and Continued Review

The following list represents those areas identified as needing more detailed research and/or review by music educators planning any degree of work with the elderly.

--Adapting traditional methods and programs to the needs and abilities of the elderly.

--Experimenting with new innovative techniques and programs.

--Developing music activities appropriate to the special needs of all the aged, including the homebound and the institutionalized.

--Continually exploring ways of making music a lifelong activity.

--Exploring ways to utilize the potential of retired music educators and musicians as volunteers to teach

their peers and as private instructors to younger beginners.

--Employing elderly individuals with previous music experience in programs designed specifically to serve the elderly.

--Involving the retired music educator in the planning process when designing music programs and in the planning of activities.

--Music educators working with other agencies and groups concerned with the elderly.

--Providing materials, assistance, and training to future music educators planning to work with the elderly.

APPENDIX: RESOURCES

MUSIC PUBLISHERS

These companies publish materials adaptable to the elderly, especially collections and sheet music with enlarged notes and staves. Music program planners should also write to other publishers to inquire of additional suitable music and materials.

Mel Bay Publications, Inc.
4 Industrial Drive
Pacific, MO 63069

Boston Music Company
116 Boylston Street
Boston, MA 02116

Neil A. Kjos Music Company
4382 Jutland Drive
San Diego, CA 92117

Paganiniana Publications, Inc.
Box 27
Neptune, NJ 07753

Rubank, Inc.
16215 NW Fifteenth Avenue
Miami, FL 33169

Shawnee Press, Inc.
Delaware Water Gap
Pennsylvania, PA 18327

Willis Music Company
7380 Industrial Road
Florence, KY 41042

FILMS

Close Harmony. New York: Learning Corporation of America, 1981. (16 mm., 29 min., color) LC 81-700217.

A creative music teacher puts together a combined chorus of 9 and 10 year olds and a senior citizen group.

Sunshine's On The Way. New York: Learning Corporation of America, 1981. (16mm., 30 min., color) LC 80-701765.

A 15 year old girl organizes a jazz band of elderly nursing home patients and gets them on national television (The Tonight Show).

ORGANIZATIONS AND AGENCIES

The following organizations and agencies were used to assist in locating retired musicians and music educators, teaching aids and materials, financial and technical assistance for establishing music programs, and general information on the elderly.

Aging in America
1500 Pelham Parkway South
Bronx, NY 10461

American Association For International Aging
1511 K Street, Suite 1028
Washington, DC 20005

American Association Of Homes For The Aging
1050 17th Street, N. W., Suite 770
Washington, DC 20036

American Association of Retired Persons
1909 D Street N. W.
Washington, DC 20049

Association For Gerontology In Higher Education
600 Maryland Avenue, WW 204
Washington, DC 20024

Center For The Study Of Aging
786 Madison Avenue
Albany, NY 12208

Children Of Aging Parents
2761 Trenton Road
Levittown, PA 19056

Daughters Of The Elderly Bring The Unknown Together
S. Central Community Mental Health Center
645 S. Rogers Street
Bloomington, IN 47401

Ebenezer Society
2722 Park Avenue
Minneapolis, MN 55407

Elder Craftsmen
135 E. 65th Street
New York, NY 10021

Gerontological Society Of America
1411 K Street N.W., Suite 300
Washington, DC 20005

Golden Ring Council Of Senior Clubs
c/o ILGWU
218 W. 40th Street
New York, NY 10018

Hymn Society Of America, Inc.
Wittenberg University
Springfield, OH 45501

International Association Of Gerontology
Duke University Medical Center
Durham, NC 27710

International Center For Social Gerontology
West Wing 100, Room 169
600 Maryland Avenue, S.W.
Washington, DC 20024

International Senior Citizens Association
11753 Wilshire Blvd.
Los Angeles, CA 90025

Jewish Association For Services For The Aging
40 W. 68th Street
New York, NY 10023

National Alliance Of Senior Citizens
2525 Wilson Blvd.
Arlington, VA 22201

Leadership Council Of Aging Organizations
American Association of Retired Persons
1909 K Street N.W.
Washington, DC 20049

National Center On Arts and the Aging
National Council On Aging
1828 L Street N. W.
Washington, DC 20036

National Citizens Coalition For Nursing Home Reform
1424 Sixteenth Street, N.W., Suite 204
Washington, DC 20036

National Council Of Senior Citizens
925 15th Street N.W.
Washington, DC 20005

National Council On The Aging
600 Maryland Avenue S.W.
Washington, DC 20005

National Geriatrics Society
212 W. Wisconsin Avenue
Milwaukee, WI 53204

National Interfaith Coalition On Aging
P O Box 1924
298 S. Hull Street
Athens, GA 30603

National Institute Of Senior Centers
c/o National Council On The Aging
600 Maryland Avenue S.W., West Wing 100
Washington, DC 20024

National Institute On Adult Daycare
600 Maryland Avenue S.W.
Washington, DC 20024

National Library Service For The Blind and
Physically Handicapped
Library Of Congress
1291 Taylor Street N.W.
Washington, DC 20542

National Retired Teachers Association
1909 K Street N.W.
Washington, DC 20049

Older Women's League
1325 G Street, N.W., Lower Level B
Washington, DC 20005

Retired Senior Volunteer Program
806 Connecticut Avenue, Room M-1006
Washington, DC 20525

ADULT PIANO COURSES

The Ada Richter Piano Course: The Older Student, Books 1,2,3 (Warner Brothers Music, 75 Rockefeller Plaza, 14th Floor, New York, NY 10019).

Adult At The Piano, Books 1,2,3 - John W. Schaum (Schaum Publications, 2018 East North Avenue, Milwaukee, WI 53202).

Adult Pianist, Books 1,2,3 - Walter and Carol Noona (Heritage Music Press, 501 East Third Street, Box 802, Dayton, OH 45401).

Adult Piano Course, Levels 1,2,3 - David Glover (Belwin Mills, 1776 Broadway, New York, NY 10019).

Adult Piano Course, Books 1,2 - Michael Aaron (Belwin Mills, 1776 Broadway, New York, NY 10019).

Adult Piano Course Complete, Books 1,2,3 - John Brimhall (Hansen House, 1870 West Avenue, Miami Beach, FL 33139).

Adult Preparatory Piano, Books 1,2,3 - John Thompson (Willis Music, 7380 Industrial Road, Florence, KY 41042).

Adult Piano Course, Vol. 1 - Wagness
(Rubank, 16215 NW Fifteenth Avenue, Miami, FL 33169).

Alfred's Basic Adult Piano Course - Willard Palmer, Morton Manus, and Amanda Letcho (Alfred, Box 5964, 15335 Morrison Street, Sherman Oaks, CA 91403).

The Art Of Music For The Adult Beginner
(Willis Music, 7380 Industrial Road, Florence, KY 41042).

The Bastien Older Beginner Piano Library - James and Jane S. Bastien (Kjos West, 4382 Jutland Drive, San Diego, CA 92117).

The Bradley Method For Piano, Adult Books 1,2,3 - Richard Bradley (Bradley, 80 Right Street, New York, NY 10011).

Creating Music Adult Piano Course - Willard A. Palmer and Amanda Letcho (Alfred, Box 5964, 15335 Morrison Street, Sherman Oaks, CA 91403).

Easway Piano
(Mel Bay Publications, 4 Industrial Drive, Pacific, MI 63069).

Eskstein Adult Piano, Books 1,2
(Carl Fischer, 62 Cooper Square, New York, NY 10003).

Guides To Improvisation: Quick Steps To Pop Piano, Books 1,2,3 - Marvin Kahn (Warner Brothers, 75 Rockefeller Plaza, 14th Floor, New York, NY 10019).

Keyboard Musician For The Older Or Adult Beginner - Frances Clark, Louise Goss and Roger Grove (Summy-Birchard, Box CN-27, Princeton, NJ 08540).

Keyboard Strategies: A Piano Series For Group Or Private Instruction Created For The Older Beginner - Melvin Stecher (G. Schirmer, 866 Third Avenue, New York, NY 10022).

My Hymns (Simplified Piano Edition With Words) _ Jenswold (Willis, 7380 Industrial Road, Florence, KY 41042).

The Older Beginner - Nathan Bergenfeld (Acorn Music Press, 33 West 60th Street, New York, NY 10023).

Piano: Second Time Around, Refresher Course - James and Jane S. Bastien (Kjos West, 4382 Jutland Drive, San Diego, CA 92117).

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